

THE PORTRAYAL OF PATRIARCHY IN *MIRAL* NOVEL



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ABSTRACT

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Patriarchy is one of feminism issue revealed in literary works. The aim of this study are to reveal patriarchy portrayed in *Miral* novel and how Nadia reacts against patriarchy. This study applies descriptive analytical intepretative study by describing narrations and dialogues which indicating patriarchy and intepreting the data based on theories. This study used theory from Walby that explains patriarchy deals with gender discrimination and violence against women. Bardwick and Douvan's theory of feminist and traditional traits used in reveal Nadia's reactions against patriarchy. In Nadia's life, her position in patriarchy as the object of men's rule. The results of the study show that patriarchy portayed in forms of gender discrimination and violence against women. The percentage is showing the number of narrations and dialogue which indicating patriarchy. The dominant form of patriarchy portrayed in *Miral* are violence against women, 67.3 percent that used by men to show their dominance over women through psychological violence 36.5 percent, sexual violence 19.2 percent, physical violence 7.7 percent, and financial violence 3.9 percent. Other form of patriarchy is gender discrimination 32.7 percent in which women treat as subordinated group. Patriarchy experienced by Nadia in her adolescence, adulthood, and marriage life. At the beginning, she has traditional traits as her reactions against patriarchy. But then, she fights against patriarchy by making decision in life independently. Nadia's feminist traits help her to fight the violence and discrimination.

Keywords: patriarchy, feminism, descriptive analytical intepretative study, feminist and traditional traits, violence against women, gender discrimination.

ABSTRAK

Nurbaity .2012. Penggambaran Patriarki dalam Novel *Miral*. Skripsi: Jakarta, Jurusan Bahasa Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Patriarki adalah salah satu isu feminisme yang digambarkan dalam karya sastra. Tujuan penelitian ini adalah untuk mengetahui bagaimana novel *Miral* menggambarkan patriarki dan bagaimana reaksi Nadia terhadap patriarki. Penelitian ini menggunakan metode deskripsi analisis interpretasi dengan menggambarkan narasi dan dialog yang mengindikasikan patriarki dan menginterpretasikan data berdasarkan teori. Teori yang digunakan dalam penelitian ini adalah teori Walby yang menjelaskan patriarki berkaitan dengan diskriminasi gender dan kekerasan terhadap perempuan. Teori Bardwick dan Douvan tentang ciri tradisional dan feminis. Hasil dari penelitian ini menunjukkan bahwa patriarki digambarkan melalui dua aspek, yaitu diskriminasi gender dan kekerasan terhadap perempuan. Persentase menunjukkan jumlah narasi dan dialog yang mengindikasikan aspek patriarki. Aspek patriarki yang dominan digambarkan dalam novel ini adalah kekerasan terhadap perempuan yang dilakukan oleh laki-laki untuk menunjukkan kekuasaan atas perempuan yaitu 67,3 persen melalui kekerasan psikologis 36,5 persen, kekerasan seksual 19.2 persen, kekerasan fisik 7,7 persen, dan kekerasan finansial 3,9 persen. Aspek lain yang merupakan penggambaran patriarki sebesar 32,7 persen adalah diskriminasi gender yang menempatkan wanita sebagai kelompok yang ter subordinasi. Patriarki dialami Nadia pada masa remaja, dewasa, dan menikah. Awalnya, ia mempunyai ciri tradisional sebagai reaksi terhadap patriarki. Ia melawan patriarki dengan membuat keputusan dalam hidup secara mandiri. Ciri feminis dalam diri Nadia membantunya melawan diskriminasi gender dan kekerasan terhadap perempuan.

Kata kunci: patriarki, feminisme, deskriptif analisis interpretasi, ciri feminisme dan tradisional, kekerasan terhadap perempuan, diskriminasi gender.

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NB
The writer

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CHAPTER I

INTRODUCTION

1.1 Background

Literary works are reflections of culture and social reality in society as a medium of literary for actors to express their thoughts and feelings. Novel is one kind of literary works which draw a picture of society, an image of life, and a mere record of experience. The laws of imaginative creation in prose is novel (Muir, 1993:9). Problems in human values such as inequality between women and men are often stated in the novel. In addressing this issue, the involvement of women in literature that lifts the spirit and feminist ideas is marked by emerge of the feminist literature. Feminist literature raised the issue of women in the context of patriarchy.

In a patriarchal world, women become the object whose existence is defined and controlled by men. The power devices are dominated by men, women placed as a marginal group in a weak position. Patriarchy literally means the rule of the father in a male-dominated family. Patriarchy is an ideological and social construct which considers men as the central determinant to women and controlled as his property (Walby, 2002:22). In other words, patriarchy put men as superior and women as inferior.

The inferior position of women caused the violation of human rights of women and the ongoing violence against women in various parts of the world. Patriarchy is maintained by a series of structures and practices including the discrimination, violence, and exploitation (Walby in Moghadam, 1996:21).

There are many cases of violence happen in society. For example in marriage life, many cases of violence against women done by their father, husband or even their brother. The forms of patriarchy are gender discrimination and violence against women (Walby, 1999:1-2). The aspects of violence against women are men's way to show his dominance over women.

In patriarchy, an ideal wife considered to be passive and obedient under control of her husband. A wife tends to stay at home for dedicated her time to family. Women have to work her domestic jobs such as, taking care of children, keeping household, and serving husband, while husband considered to work outside. Patriarchal family put men as a decision maker and has an authority. Men have the authority to make the rules of women live. This authority keep men dominant over women and make women dependent. Women who always depend on men have the traditional traits inside (Bardwick&Douvan in Djajanegara, 2003:5). A wife who have traditional traits will accept whatever her husband did to her as her husband wants. Women difficult to have an effort to fight for her rights. They receive discrimination and violence of themselves without any resistance. Therefore, feminism is born to fight for women rights.

Feminism is a form of rebellion against patriarchy which placed women as inferior (Harding, 1994: 104). The spirit and ideas of feminism marked by the emerge of women literature, about women, and for women. Feminist literature pointed that the assumptions and prerequisites of woman's experience is determined by the male values and norms. Women marginalized position is being challenged by feminist. Significance contribution for a lot of women have given

by the feminist figures, such as Sylvia Walby, Valentine Moghadam, April Gordon, Kate Millet, Betty Freidan, and many others. The characteristics of feminist literature are experience of women such as sensitivity, rejection of the existing conventions and self assurance.

One of the female writers whose work is revealing the lives of the marginalized position of women is Rula Jebreal. She is an award-winning Italian-Palestinian journalist who specializes in women and their characters, feminism problem, gender inequality, the crisis of existence, and moral concepts.

This study takes the novel by Rula Jebreal entitled *Miral* which was published by Penguin books in 2010. This novel was translated into 15 languages and selling millions of copies worldwide. *Miral* novel is close to the reality of the issue of patriarchy. *Miral* is Rula Jebreal's real life experience while she was growing up an orphanage for Palestinian children. Compared with the other novel about women and gender inequality, such as *A thousand splendid sun*(2008), *Kabul Beauty School*(2009) and *I'm Nujood, ten years old, and a widow*(2010), *Miral* more focused in revealing the portrayal of patriarchy experienced by woman character and her reaction against it.

The study on patriarchy in different object has been conducted by some researchers. Ika Kurniawati, the student of The State Islamic University Maulana Malik Ibrahim of Malang (2007), Women's struggle against the patriarchal Chinese family in Pearl. S Buck's *Pavilion of Women*. She described the struggle of female characters against patriarchal chinese family to get their freedom and the equal rights between men and women as the goal of feminism.

The writer's previous study in different case also has been involved by some scholars, one of them is Sarah Isyaturadiyah (2008) who succeeds in doing analysis of Feminist and Traditional traits towards the women's subordination in the movie *North Country*. The differences of the study with both of the studies above, this research focused on the portrayal of patriarchy and the woman character's against patriarchy in *Miral* novel. This study explored the forms of patriarchy portrayed in *Miral* novel in reference to Walby and woman character's reactions against patriarchy as traditional or feminist traits based on Judith Bardwick and Elizabeth Douvan.

Miral novel talks about women's life. One of the women who experienced patriarchy is Nadia. Nadia's life is analyzed in order to get pictures about patriarchy that portrayed in the novel. Through the woman character, the traits will be revealed. This novel is not only pictures about the case of patriarchy, but more importantly, it reveals the woman character's struggle against patriarchy in her adolescence, adulthood, and marriage life.

1.2 Research Problem

- How does *Miral* novel portray patriarchy?
- How does Nadia react against patriarchy in *Miral* novel?

1.3 Purpose of the study

The purposes of this study are:

1. To reveal *Miral* novel in portraying patriarchy.
2. To reveal how Nadia reacts against patriarchy in *Miral* novel.

1.4 Limitation of the study

The study focuses in finding the portrayal of patriarchy and Nadia's reactions against patriarchy in *Miral* Novel.

1.5 Significance of the study

The significance of the study are giving more understanding about patriarchy, a new perspective to see patriarchy happen in social life, in order to have more awareness toward equal rights between women and men, and especially can enrich the reference in literature field for English Department students.

CHAPTER II

LITERATURE REVIEW

2.1 Feminism

As a reaction to the unequal power relations and gender discrimination that has lasted a long time, feminist movement was born 1967 in America. Feminism organized the movement to reduce and eliminate gender inequalities as the goal of improving the position of women and transforming gender relations (Walby, 2001:26). It can be said, feminism focuses on the awareness of equality between women and men in all fields. This theory is evolved as a reaction from the facts that occurred in society, namely the existence of class conflict, racial conflict, and because of the gender conflict. Among the women's perspective, there are many versions in defining feminism. Feminism related to women's inferior position and gender discrimination in society (Jane Freedman, 2001:1). Furthermore, feminist converts in social, economic, political, and cultural to overcome the gender discrimination issue.

In general terms, feminism concerns the commitment to fight against male dominance, against all humiliation, and against gender discrimination. Feminism explores theme of patriarchy, discrimination, and objectification. The inequalities position of women and men should be challenged as the notion of feminism. The purpose of feminism is the equality and gender interrelations Ratna (2006:184). It is the feminist movement of women to reject everything that is marginalized, subordinated, and demeaned by the dominant culture, both in political and

economic fields in society. The women's experiences, women's ideas, behaviors, and feelings are important. Therefore feminist associated with the ways to understand the literature both in terms of production and reception process. Feminism was the way to create some space for women within the structures of male domination in society. Society construct the system of dominated and subordinate groups in which forced to accept the values from the powerful group.

Feminist are those who dare to break the conspiracy of silence about the oppressive, unequal men-women relationship and who want to change it. Historically, feminism discuss the different moment of feminist movements as a series of waves (Jane Freedman, 2000:4). First wave feminism is used to refer to the late 19th century and early 20th century feminist movements were focused in gaining women's equal rights, in voting rights, property rights, education, employment, and the marriage laws. Second wave feminism portray the revival of feminist activity in the late 1960s and 1970s, resist against inequality in family, sexuality, and work. Third Waves Feminism began in the early 1990s. Third wave feminism is a response to perceived second wave's failures.

In reference to Walby's (1994:4) analyses of patriarchy, she divided feminist perspective of patriarchy into four strands, radical feminism distinguished the analyses of gender discrimination in which men dominate women and the domination called patriarchy. Male violence against women is considered to be the part of controlling women. Marxist feminists determined the women's oppression as the consequence of patriarchy. Liberal feminism considered the women's disadvantage position in education and employment.

The attitudes of women as traditional and unresponsive are related to women's disadvantages position in patriarchal world. The dual-system theories of radical and marxist put the relation of capitalist-patriarchy in which based on violence and provides a system of control, law, economy, and profit.

Women have to fight for equal right in all fields based on the ability of each individual. Although, she became a wife and mother, she recommended having a career outside the home. An ideal women have to learn about music, art, fiction, and poetry, while they improve their talent of domestic work (household) as a housewife (Wollstonecraft, 1998:19-20). In order to improve their rational and moral capacity, women must be focused on the equality of education for. She claims an educated woman will manage their household better than a low educated woman.

Women function is not only as a mother and housewife but also they have the right to get their career outside domestic work (Harriet Taylor, 1998:21). It is important for women to have their own career. Taylor believes even if every woman can rely on men to support her, it is preferable that a portion of that income came from her own earnings. In addition, to become a partner, and not a slave of her husband, the wife must have income from work outside the home.

The transistor feat identity, equality, and even political power, does not mean you stop having the need to love and be loved by a man, nor that you stop caring for your own children (Friedan in Tong, 1998:70). It means feminist does not require women to sacrifice marriage and their function as a mother to a high career.

The roots of violence against women were buried in the system of gender in patriarchy (Millet, 1998:73). Men in the world raises patriarchy in public and private area, domination by men should be eliminated if women want to get freedom. Women and men should eliminate gender, status, roles, and sexual constructed under patriarchy. Patriarchy tends to the differences of male and female. It ensures that men always have a masculine and the dominant role, whereas women always have a subordinate role as feminine. Patriarchy views women as lovers, wives, and mothers, rather than as workers because husband appropriated the labour of housewife without paying its full worth (Mitchell, 1998:177). The task of feminism is not to define what freedom and equality for people, who are rational and abstract, but what freedom and equality for men and women in a concrete way.

2.1.1 Feminist Literary Criticism

Literary criticism which has focus on feminist perspective is one of the literary theories called feminist literary criticism. Feminist literary criticism aims to criticize the literary works that present the women as the object of male domination and subordinated in all of aspects of life called as patriarchy (Endraswara, 2008:147). Feminist literary criticism is not inaugurated until late in the 1960s. The struggle for women's right, marked by such books as Mary Wollstonecraft's in 1792 (Abrams, 1985:234). Feminist literary criticism exists to counter, resist, and eventually eliminate the traditions and conventions of patriarchy in which sees as natural the dominance and superiority of men over

women in both private and public contexts as it exists in literary, historical, and critical contexts.

Feminist Literary Criticism (FLC) divided into six categories, Ideology Feminist Literary Criticism focusing on stereotype of woman character in literary work including woman as a reader. Gynocritic Feminist Literary Criticism discusses the differences between female and male writing. Marxist-Socialist Feminist Literary Criticism is analyzes the woman's character from socialist point of view. Psychoanalytic Feminist Literary Criticism is the critic of women writing where the reader will put themselves as the character in the story. Lesbian Feminist Literary Criticism is the critic only identifying the women writer and character. Ethnic Feminist Literary Criticism is analyzes the different and discrimination between black woman and white women (Djajaneegara, 2005:5) .

In order to investigate women character in literary work, feminist literary criticism discourse has four focuses: first, to discover, examine and measure the women's author in the past, patriarchy culture has been expressed clearly; second, to examine the literary work with the feminism approach; thirdly, to express the women and men's ideology, how their view about themselves in the real life; and the last is to discover gynocritic aspects. If the writer is female, the women characters represents as heroines, brave and independent. If the writer is male, the stereotype of women characters are traditional, weak, and dependent.

Feminist criticism has been concerned with the way of women character are presented in literary work and with challenging the author points of view, stereotype, discrimination, marginality, ideology, creativity, and many more. It

will give a view that women reader and women critic bring perception and different understanding if compared with men critic in reading literary work.

2.1.2 Traditional Traits and Feminist Traits

The external and internal factors are the cause of women's subordination (Djajanegara, 2003:5). The external factor is patriarchy in which women put in subordinate position. From the internal factor, there are traditional traits. The traits of the individual are constructed within the situation of patriarchal life (Scott, 1995:23). Women who still live with traditional traits inside cannot live independently. Traditional traits are the problem of the inferiority of women. They always depend on men and become the inferiority.

In reference to Walby (1997:63), the traditional allocation of roles within the family whereby females take disproportionate responsibility for housework and childcare is determined not by biology but by limited female employment opportunities outside the family and by the existence of patriarchal power within the family. For feminist, women are expected to have feminist traits in herself in order to be independent and equal to men. Women who have feminist traits reflect the struggle of feminist in getting equality (Djajanegara, 2003:5). Through education, women can improve their skills and abilities in order to be independent and equal to men in social, economy, and politic. In social, women have to advocate their rights in public sphere not only as wife and mother. In economy, women advocate in getting job and wages equal to men. They also have to advocate their rights for fighting against violence. There are traditional and feminist traits, as Djajanegara (1995:174) observes from Bardwick and Douvan.

The traditional traits are dependent, passive, weak, resistant, incompetent, inner-oriented, empathy, take care, sensitive, subjective, intuitive, surrender, accepted, unrisk-taking, people-oriented, and emotional. Independent, risk taking, innovative, rational, and so on are traits that reflect the status and roles people hold in society (Scott, 1996:23). The feminist traits are independent, active, competent, aggressive, out-oriented, rational, self-firm, insensitive, objective, risk taking/brave/lead, and unemotional,

Table II.1 The Categories of Feminist and Traditional Traits as Djajanegara observes from Judith.M Bardwick and Elizabeth Douvan (1995:174-175)

| Feminist Traits | Traditional Traits |
|---|---|
| Active : being in action and openly acknowledged. | Passive : being object of action without reaction |
| Aggressive: showing determination | Unaggressive : showing low-pressure to fight |
| Analytical : proceeding by analysis | Intuitive : perceived through intuition |
| Calm : quiet and free from disturbance | Sympathy : shared feeling |
| Competent : having capacity of knowledge | Incompetent : lack of skill |
| Confident : showing one's ability | Surrender : giving up or yield to the control |
| Independent : capable of acting for oneself and free from control in action | Dependent : relying of another for support |
| Innovative : having imagination to create new idea | Accepted: commonly approved |
| Insensitive : lack of tender feeling | Sensitive: aware of feeling, mood, and reaction. |

| | |
|--|---|
| Unemotional : lacking in strong feeling | Emotional : affected with emotion |
| Objective : having actual perception | Subjective : relating to the mind of thinking subject |
| Out-Oriented : find out something with reference | Inner-oriented : make a judgement based on internal aspects |
| Self-discipline : the power to control one's action | Weak : lacking authority, likely under pressure |
| Self-firm : not showing weakness | Unpainful-resistant : showing passive submission |
| Rational : using reason in thinking | Empathy: understanding into another feeling |
| Risk-taking : an action considered with possibility between a chance or danger | Unrisk-taking: not ready to face the risk |
| Work-oriented : used for work | People-oriented : relying on people around her |

2.2 Patriarchy

In public society, there are many differences between individuals. The difference termed as the inequality caused by many things: race, class, gender, and nationality (Walby, 1997:19). These differences lead to a perspective that men were superior and women inferior. The form of difference is the inequality between men and women. In this case, male power is institutionalized in different sites of social relations in which man as superior and women as inferior (Walby in Gordon, 1996:24). It can be said that patriarchy as a kind of system that social constructed and developed by the society or tradition.

Patriarchy has been used in literature with two strands meaning (Walby, 2002:22). In first strand, it is the rule by father within the family of both his wife

and children. In second strand defines patriarchy as a term of society which is dominated by men, the family and outside. Feminist literature defines patriarchy as social institutions and political domination by men in private and public life. The social institutions used patriarchal values in cultural norms, media, and military families as manifestation (Mumtahanah, 2002:21). This can be seen as continuation opinion that the wife have to ask her husband permission if she wants to work, because her husband is the head of household, and he was responsible for a living and regulate the behavior of other family members.

Patriarchy gives power to men in appropriating the position of women in aspects of life. Women are considered to do all domestic work, while men suitable participate in public sphere (Gordon, 1996:178). In public sphere, patriarchy creates division labor based on the different jobs and wages between men and women. In patriarchal family, before they are married, women were under their father's patrimony because father has an authority as a decision maker. If a woman got married, she would be owned by her husband. An ideal women, as a wife has to stay at home, take care of children, accepting whatever her husband did to her, and keeping household. She dedicated her times to her family that is controlled by her husband. Men are considered to be strong and have the power. So, women who are powerless will rely on men. In this case, men treated women as what he wants. She doesn't have courage to fight for herself and accept when a man violated her. Women are being oppressed by patriarchy as Walby (1997:2) observes.

In reference to Walby (1997:61), patriarchal structures in which restricts women and improve male domination. Patriarchy operates in paid work where female get the lower rates of pay than for male. Patriarchal relations in gender division of labour in the household, women have to take the primary responsibility for housework and childcare in full-time employment. The state is patriarchal, racist, and capitalist. Male's violence constitutes how man's violence against women is systematically tolerated by the state. Patriarchal relations towards sexuality has described as heterosexual relationship.

In cultural institutions describes how women traditionally have been exhibited via mass media. In the late nineteenth century, most married women were excluded from employment such that patriarchal domination occurred mainly privately within the family where it was the man in his position as husband or father who is the direct oppressor of women's subordination. women did gain greater access to the public sphere; most notably their opportunities for employment increased although they were still disadvantaged in the labour market relative to men. Women oppression happened because men gain some advantages by doing exploitation toward women (Mies, 1991:36). Thus, women were no longer exploited so much by individual patriarchs, father or husbands but instead are exploited by men collectively through their subordination in public areas. Patriarchy is connected to gender discrimination and violence against women (Walby in Gordon, 1996:20).

The dominance of men over women lies in the culture of patriarchy and implemented into a form of violence against women (Walby in Moghadam,

1996:21). Violence against women is rooted in the values system that put women as the weaker and lower than men so rightly dominated by men. Men's violence towards women in the forms of sexual attacks, rape, and battering is important in the maintenance of patriarchy (Walby, 2002:8). It emphasizes value system of women's gives the right for men to dominate and control women.

From statement above, it shows that patriarchy puts women as the second-class status (Walby, 1997:2). This might construct a problem, which women defined not to have their own things and cannot do things they like because they do not permitted by their fathers, husbands, or their boss in the workplaces. However, woman for many times are always being under the shadow of man. They are trying hard to fight against it and create movement. Women can achieve their rights if they deny their traditional traits as obedient, dependent, and passive (Gattens in Gordon, 1996:26).

2.2.1 Gender Discrimination

Gender discrimination in patriarchal societies is rooted in economic, political, social, and educational structure of society (Walby, 2001:5). In general, gender used to be identified the differences between men and women from social aspect and culture. Gender differences in socialisation within the family and elsewhere traditionally operated to the disadvantage of female who were dissuaded from opting for meaningful careers (Walby, 1997:28). The gender role is one kind of job attached on women and men associated in particular culture. As a social institution, gender is one of the major ways that human beings organize their lives.

Gender includes the role differences, areas differences, status differences, and traits (Ore, 2000:108). The role differences between women and men in domestic task such as, nurturing children, cooking, and keeping household considered as women job. While men run with a role in the public duties and become a householder. The job differences, men considered as productive workers and women as reproductive workers. Productive work makes money while reproductive doesn't not make money.

The area differences puts men public area (outside home), while women in the domestic area (house). The difference in status, male roles as subject and women roles as object of men. The traits differences puts women as pussy, emotional, weak, and dependent, while men are strong, rational, and rough. The gender differences will cause the gender discrimination.

There is various factors ideological, cultural, social, economic, and political influence of gender discrimination against women (Walby in Gordon, 1996:20). Ideologically, it is rooted in the values of put women as being a male-dominated. Economically, this is reflected in discrimination on the job, and salary sector. Politically, the role of women in decision-making is very limited. Educationally, For example, in a households, if financial education for their children is limited, then firstly, the boy who will get the chance in education. Various mechanisms of tradition through education and legal systems have been defining the standards of appropriate behavior for men and women (Nurshahbani, 2002:19). In many societies, children are taught that men are more dominant and

powerful. Law has determined that men are the heads of households and women are housewives.

The structure is evolving in a family where the man has an authority as a decision maker. Men as a leader in the family and women should be submissive to men. This issue reinforces the social construction of patriarchy caused by the dominance of men against women became the basis of feminist struggle. The feminist movement acts for women who struggle from patriarchy as describe in section 2.1.

2.2.2 Violence against women

One consequence of patriarchy is violence against women (Walby, 1997:4). It includes the actions by family members or partners who think they can control women's life. The violence is a method of control and the value is patriarchy (Walby, 1986:245). The position of women is subordinated by those treatments. Patriarchy result in higher rates of victimization among women and contribute to the barriers to disclosure of violence (Freyd, 1997:442).

Violence against women is a reflection of unequal status between men and women. Men have dominated and discriminated against women throughout the centuries. It defines broadly to include any act involving use of force with intent of promotion of hierarchical gender relation in all social structures: family, society, and work-place (Walby, 1997:8).

Forms of violence against women as Jahan (1997:6-7) observes in *violence against women* are divided into four forms: psychological violence, physical violence, sexual violence, and financial violence.

Psychological violence is committed by using psychological weapons such as verbal threats of violence against the victim or a person dear to her; forcing the victim to degrade herself; excessive controlling, disruption of routine activities. The aspects of psychological violence are insulting, say something threatening, shouting, behaving toward in a threatening way, watching repeatedly, persistently following, injure a person or damage property, underestimates in order to intimidate, and harassment in order to intimidate.

Physical violence includes all aggressive behavior on body of a victim using weapons such as knife, belt, gun, or other object. The aspects of physical violence are pushing, pinching, spitting, slapping, biting, punching, grabbing, and pulling by the hair, hitting, choking, burning, stabbing, throwing acid or boiling water and so on.

Sexual violence conduct action which aims as persuasive or sexual pressure or forced for sexual activity accompanied by physical violence. The aspects of sexual violence are kissing, touching, grope, stalking, rape within marriage or dating partner, rape by strangers, unwanted sexual activity, and sexual abuse refers to the repeated sexual violation of child by a family member or others.

Financial violence is committed to routinely cheat out of women inheritance or income. The aspects of financial violence are man does not fulfill financial need of the women and taking the woman money.

Violence against women constitutes a violation of their basic human rights. The cost of physical violence against women are broken limbs, lacerations, scars, bruises, internal damage, brain damage, and reproductive damage (Jahan,

1998:11). Some women are ashamed to show their wounds. The costs of physical violence are women who have been the victims of violence may become clinically depressed and dysfunctional in caring for their families. The law social and economic status of women can be both a cause and consequence of violence against women. Violence against women inhibits their self-confident and a sense of self-worth. Psychological violence, sexual violence, physical violence, and financial violence are a powerful tool for keeping women subservient to man.

2.3 Palestinian Women in Patriarchal Society

The patriarchal structure of Palestinian society is rooted in the economic, social, religious, political, and educational structure of society. Gender inequality in Palestinian society generate violence and that men use violence against their intimate partners in order to maintain their status in societies as male (Yahia, 2005:1).

Society gives men considerable authority and protects them. Men are also expected to be more dominant than women (Yahia, 2005:2-5). Many Palestinian men tend to believe that any threat to their inherent male superiority or to what they and society perceive as male privileges justifies the use of force and violence.

Palestinian society in Israel, like other patriarchal societies in the world, tends to encourage socialization and education for compulsive masculinity.

From a very young age, boys are educated to preserve their masculinity and are ashamed of behavior that society perceives to be feminine or childish. Their hostility toward women is accompanied by a strong desire to oppress and

humiliate them, to view them as inferiors, and to treat them aggressively (Walby, 1997:10).

Women are subject to economic discrimination. Palestinian women earn less than men who are employed in the same jobs. Without having access to good jobs, women will continue to be economically dependent on their spouses or partners. In Palestinian society, women usually bear the burden of raising children. The unequal division of occupations, jobs, and tasks in Palestinian society places the responsibility of child on the woman's shoulders. Occupational discrimination, lack of support for childcare and insufficient assistance with childcare, from formal sources or from the spouse, force women to stay married even if they are victims of abuse at the hands of their spouses.

In reference to Gerber (1995:145), another cultural norm that maintains women's submissiveness and inferiority is reflected in the attitude that children cannot be raised in an appropriate and healthy way by one parent, and all the more so if the mother raises them alone, without a father. The idea that fathers play an important role in the normal development of children, even violent fathers, cause many battered women to continue living with their abusive partner.

The roles of wife and mother are the most important roles assigned to women in Palestinian society, as in other traditional and patriarchal societies in the world. Women are perceived as failing to live up to traditional expectations of them as a wife, mother and woman. Because they are dependent on traditional beliefs as the basis for establishing a respectable status in society, it is difficult for

these women to resist violence against them. In this situation, the Palestinian woman feels forced to continue tolerating her husband's violence.

2.4 The Prose

Prose is the ordinary form of spoken and written language whose unit is the sentence, rather than the line as it is in poetry. The term applies to all expressions in language that do not have a regular rhythmic pattern. Prose fiction includes novel, essays, and short stories (Wellek&Warren, 949:227-229). Novel is one of the most literary works which is popular.

2.4.1 Novel

Novel as a part of the fiction can be defined as a work of prose fiction. Novel consists of historical event which have affected people for how important events (Bernstein, 2001:3). It will change the concepts of reader thinking. The reader of a novel is both entertained and aided in a deeper perception of life's problems. Novelist take out the experiences of the real life then turn it into a good prose of narrative story.

2.4.2 The Element of Novel

The elements of novel are theme, characterization, setting, plot, and conflict. Theme in literature is the subject of a piece of writing (Bernstein, 2001:22). The plot and characters help to explain the theme in details. Novel usually includes more than one theme. Characters would describe scenes and events in the novel to create conflicts (Bernstein, 2002:21-24). In fiction,

character refers to a textual representation of a human being. Setting is the time, place, physical details, and circumstances in which a situation occur (Kenney, 1966:38).

Plot concerns the organization of the main events of a work of fiction. Plot refers to the series of events that give a story its meaning and effect (Kenney, 1966:13). Conflict is the basic tension and challenge that propels a story's plot (Kenney, 1966:17-19). Complication is plot events that plunge the protagonist further into conflict. Rising action is the part of the drama rising. Climax is the turning point of the story. Falling action is part of the plot in which the drama subsides and the conflict is resolved.

2.5 *Miral* Novel

Miral is one of the novels written by Rula Jebreal, who comes from Palestine. As her background of being Palestinian woman, she tries to convey the women's struggle in the field of literary work. In this novel, the author pictures out the case of patriarchy experienced by woman character and how woman reaction against it.

This novel talks about Nadia, who lives under the rules of her stepfather. Nadia experienced violence perpetrated by Nimer that she believes to be her father. She could not get her rights to get education and she exploit by him. The rule of her stepfather oppressed her to be a weak woman. She has no power to refuse her stepfather poor treatment. Nadia's mother could not protect her and she did nothing to defense her because of Nimer's authority as a head of household.

Nadia is hatred her mother traits as a dependant and weak woman who's under the male authority. She did not want to be like her mother. So, she decided to leave home and escaped from her stepfather tyranny and her mother's weakness. When she arrived in another town, she felt a sense of freedom and was proud of having the strength to rebel against her stepfather.

Nadia built her own life. She showed herself to be hard worker and work as belly dancer. When she learned that her sister, Tamam had also run away from home, Nadia decided to visit her sister. Tamam told that their stepfather had abused her. It was a reminder that neither of them would ever be free from the passed they shared. She thought that she has to do something in depriving patriarchy system. In her independent life, she lives as independent woman. The portrayed of patriarchy also happen in her work life by her boss. When she got in prison, she met Fatima who influenced her to get a chance to make a new life. Nadia married with Jamal, Fatima's brother. In her marriage life, she breaks the rule of her husband. She shows her feminist traits as her reaction against patriarchy.

2.6 Theoretical Framework

This section consists of the underlying theories that support the analysis and discussion in the next chapters. The theories presented here are elaborated from various sources of literature, books, articles, and other relevant sources.

Feminism is born to struggle equal rights between men and women. In social life, there are many issues which treat women unequally. Society is constructed that man has the superior position and woman was inferior. In patriarchal family, everything that happens in the family must always be under man control. Feminist literary criticism approach proves a literary work can record the woman character's phenomena on the novel and as a social real life through criticizes the issue. The issue of patriarchy has been revealed in literature in the forms of novels. Hence, the Miral novel is chosen to be analyzed. This study analyzed the portrayal of patriarchy and Nadia's reactions against patriarchy. In reference to Walby, patriarchy implemented into forms of gender discrimination and violence against women. The supporting theories from Jahan, Yahia, and other feminist also used to reinforce the interpretations. Women who live in patriarchal society will have the traditional traits, she accept what men did to her. As a feminist, Walby (2002:7) stated that women have to refuse the discrimination and men's violence through feminist traits. Judith Bardwick and Elizabeth Douvan has been categorized the traditional and feminist traits. Those theories used to analyze Nadia's reactions against patriarchy.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Method

The method of this research is descriptive analytical interpretative study. Descriptive analytical study is conducted by describing facts and then followed by analysis (Ratna, 2006:53). It is not only describing the facts but also giving sufficient explanation in gaining more comprehensive analysis.

Thus, based on the explanation above, the collected data are described and then analyzed based on the theories in chapter two. It exposes the facts contained in the novel and analyses on the portrayal of patriarchy and Nadia's reactions against patriarchy through the narrations and dialogues.

3.2 Data Source

The source of the data is taken from Rula Jebreal's novel, *Miral*, which published by Penguin Group U.S.A in 2010. The data are narrations and dialogues revealing the portrayal of patriarchy and Nadia's reactions against patriarchy.

3.3 Data Collecting Procedures

1. Determining the novel, *Miral*.
2. Reading the chapters in *Miral* carefully.
3. Finding the issue and relevant theories.

4. Identifying the narrations and dialogues which indicating the characterization.
5. Categorizing Nadia's life span as adolescence, adulthood, and marriage life.
6. Identifying the narrations and dialogues which indicating patriarchy experienced by Nadia in her adolescence, adulthood, and marriage life.
7. Categorizing the narrations and dialogues which indicating how Nadia's reactions against patriarchy into tables.

3.4 Data Analyses Procedures

1. Categorizing the identified narrations and dialogues which indicating the forms of patriarchy as gender discrimination and violence against women on her adolescence.
2. Discussing the identified narrations and dialogues into explanation paragraph.
3. Classifying the narrations and dialogues which indicating Nadia's reactions against patriarchy as traditional or feminist traits on her adolescence.
4. Discussing the classified narrations and dialogues into explanation paragraph.
5. Categorizing the identified narrations and dialogues which indicating the forms of patriarchy as gender discrimination and violence against women on her adulthood.

6. Discussing the identified narrations and dialogues into explanation paragraph.
7. Classifying the narrations and dialogues which indicating Nadia's reactions against patriarchy as traditional or feminist traits on her adulthood.
8. Discussing the classified narrations and dialogues into explanation paragraph.
9. Categorizing the identified narrations and dialogues which indicating the forms of patriarchy as gender discrimination and violence against women on her marriage life.
10. Discussing the identified narrations and dialogues into explanation paragraph.
11. Classifying the narrations and dialogues which indicating Nadia's reactions against patriarchy as traditional or feminist traits on her marriage life.
12. Discussing the classified narrations and dialogues into explanation paragraph.
13. Making interpretative narration of the analyzed data by conducting Walby's theory and Bardwick-Douvan's theory of traditional and feminist traits.
14. Counting the number of narrations and dialogues which indicating the forms of patriarchy in order to know the dominant percentage.
15. Drawing conclusion.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In order to reveal about patriarchy and how Nadia reacts against patriarchy, the narrations and dialogues are described in the novel that portrays patriarchy and Nadia's reactions against patriarchy are analyzed. The analysis of the study is divided into three parts of life span. It pictures out the relationship between father-daughter in adolescence, woman-man in adulthood, and wife-husband in marriage life. Patriarchy in *Miral* novel portrays in the aspects of gender discrimination and violence against women.

4.1 Adolescence

There is a house in front of a little hill in Haifa, Palestine. Nadia is a girl who lives with Salwa, her pregnant mother, and Tamam, her younger sister. Her father was a fisherman who had drowned a few months during a storm. With Nadia's help, her mother continued to repair fishing nets after the baby was born, and Nadia cleaned offices two afternoons a week, but their lives become more and more difficult.

4.1.1 Gender Discrimination

Eight months after the funeral, Nadia's mother got married again because she couldn't protect the family by herself. The man's name was Nimer, and he worked in the port. He moved with them in their neighborhood in Halisa.

According to Arab tradition, it was not good for a woman's reputation if she and her daughters lived alone, for the common belief held that a husband guaranteed social protection (p.48 3rd paragraph).

Patriarchy is systematically structured gender discrimination (Walby, 1997:28). From the narration above it shows that as a husband, men have power to protect the women. Male power is institutionalized in different sites of social relations (Walby in Gordon, 1996:27). Men held the strength of their wife and daughter to show his superiority. The sentence indicates that a wife is depending on her husband. Women need the protection from their husband because she couldn't protect family by herself.

Nimer held the rules toward his family. His strongest conviction was that his wife and stepdaughter were insufficiently productive. Nadia drop out of school because Nimer didn't want to pay her school fee. He oppressed Nadia and her mother to work hard and earn money.

He had Nadia drop out of school. "Work strengthens the mind and the body," he liked to say, as he watched his stepdaughter bustling about the nest from day break till dusk (p.48 4th paragraph).

Women function is not only as a mother and housewife but also they have the right to get their education outside domestic work (Harriet Taylor,1998:73). From the description above it indicates gender discrimination in status differences. Women didn't allowed to get education in school. The lack of education for women is patriarchal norms (Walby in Gordon, 1996:175). Nimer think that without education, women can strengthen body and mind through domestic work.

The dominance of men over women lies in the culture of patriarchy and implemented into a form of oppression against women.

Nimer also had Nadia's sister drop out of school. He thought that a girl, her stepdaughter, should not have to get education. It is enough for a girl to have skilled in housekeeping and knotting nets.

Nadia's little sister Tamam was only eight, but Nimer decided that the times for her to drop out of school as well. She was already rather skilled at knotting nets, and he saw no reason why she shouldn't do more of it (p.48 5th paragraph).

It describes that Tamam was exploited not only to do the housekeeping but also she had to work. Women exploitation is an expression of patriarchy (Walby in Moghadam, 1996:22). The statement above indicates discrimination in which Nimer thinks that Nadia and Tamam incompetent to continue her school to get higher education. He thinks that girls only skilled in domestic works. Women oppression happened because men gain some advantages by doing exploitation toward women (Mies, 1991:36). In this situation clearly describes that Nimer as a father of Nadia and Tamam has full authority of the family to exploit them. He put them as the object of his exploitation

Nadia's mother is uneducated and live under the authority of her husband. She couldn't do anything when her husband torturing her girls. She was afraid to fight him. She thought that a better way to her is accepted the treatment and sacrificing her daughters in order to still alive

A woman of little education, who cowered before her husband's authority, she thought that putting a good face on bad business was better than running the risk of finding herself and her girls alone again (p.49 3rd paragraph).

Various mechanisms of the tradition through education and legal systems, has been defining the standards of appropriate behavior for men and women. This construction created in patriarchy as gender discrimination (Walby, 2001:5). She didn't want to take a risk of finding herself and her girls alone again. It shows gender discrimination in which society constructs that woman only have a less important role and men have a role model.

Nadia's mother lived under the authority of her husband. She devoted her life to Nimer.

The result was that she sided with her husband in every circumstances, remaining loyal and devoted to him and sacrificing her daughters (p.49 3rd paragraph).

Nadia should be submissive to men. The structure of patriarchy is evolving in a family where the man has an authority in every circumstances of life. As a good wives, women are considered to be obedient and loyal to her husband.

Nadia worked to earn money, while Nimer did not work.

...since she and her mother and sister were earning money for him, while he did no work, spent his time gambling, and forbade them to buy anything except simple food and a few articles of secondhand clothing (p.49).

The role differences in job includes discrimination against women. Patriarchy constructs in the exploitation of women as unpaid workers (Walby, 1996: 23). Nadia is not paid at all for most of her work. Her work seen as an extension of domestic work. Nimer as male heads of household control his wife and daughters which not allowed them to get their right.

Nadia felt disappointed of her mother weakness and dependent traits.

Nadia's mother is a woman who covered by her husband's rule.

If there was one thing for which Nadia had developed a profound intolerance as she was growing up, it was weak women who submitted meekly to the injustices perpetrated by their husbands and to the rules of their community. (p.52 2nd paragraph)

In patriarchy, man as a household controlled the family's rule. It indicates gender discrimination. Gender discrimination put women as being male-dominated (Walby, 1997:28). In this situation, she comply with her husband regulations.

Nadia's mother tends to feel overwhelmed by her husband authority .

Her mother ran after her. "Please," she said, "don't tell anyone what happened. If you do, you'll ruin our reputation. Think of your sisters- their reputation will be ruined, too (p. 53 2nd paragraph)."

A conspiracy of silence within the family may develop. Nadia's family refuses to see the violence, and she may feel she cannot talk about the violence for fear of betraying the family secret. It constructs in patriarchy that women should behave normal and good. Nadia's mothers convince that she will ruin their family reputation if she tells anyone about the violence.

Nadia hated her mother's weakness and dependent traits. She knew that at that time, patriarchy still leads in household life. It wasn't good for woman to rebel against her husband authority

She considered her mother as guilty as her stepfather, and she hated her at the same time that she pitied her. The year was 1959, and Nadia knew that it wasn't at all easy for an Arab woman in Israel to rebel against her husband (p. 53 4th paragraph).

Gender discrimination is an assertion of patriarchal power and control that operates simultaneously (Unger, 2002:441). The sociocultural values have been patriarchal, giving men a higher value than women and assuming that men should dominate in domestic area, as a husband and wife. In that situation, it wasn't easy for Nadia's mother to rebel against Nimer.

4.1.2 Reaction as Feminist or Traditional Traits

- Dependant (Traditional traits)

Nadia's mother couldn't protect the family by herself. It describes traditional trait in her character.

According to Arab tradition, it was not good for a woman's reputation if she and her daughters lived alone, for the common belief held that a husband guaranteed social protection. (p.48 3rd paragraph)

Dependent is being under the power of others (Bardwick and Douvan, 1995:174).

Traditional traits lead the inferiority of women in patriarchy (Djajanegara, 2003:5).

She is dependent, being under the power of men. It shows dependent traits as traditional traits inside her.

- Accepted (Traditional Traits)

Nimer had Nadia drop out of school.

He had Nadia drop out of school. "Work strengthens the mind and the body," he liked to say, as he watched his stepdaughter bustling about the nest from day break till dusk (p.48 4th paragraph.)

Accepted traits is generally approved the treatment (Bardwick and Douvan, 1995:174). She has acceptance traits in her character as an object of her stepfather's exploitation. Nimer exploits Nadia's energy to work hard and she

didn't get her education's right. It indicates the exploitation of girl and she became the object of her stepfather.

- Incompetent (Traditional Traits)

Nimer think that women couldn't do more except for domestic work.

...She was already rather skilled at knotting nets, and he saw no reason why she shouldn't do more of it (p.48 5th paragraph).

The narration above indicates that Nadia and Tamam are incompetent to depth their knowledge in school, except for domestice work and knottign nets. Incompetent committed as not qualified for a purpose (Bardwick and Douvan, 1995:174). In this situation, she is not qualified to get higher education.

- Unrisk-taking (traditional traits)

Nadia's mother is live under her father control and sacrificing her daughters under Nimer's authority

The result was that she sided with her husband in every circumstances, remaining loyal and devoted to him and sacrificing her daughters. (p.49 3rd paragraph)

Nadia's mother didn't want to fight oppression that was done by Nimer. The statement indicates that she has traditional traits as unrisk-taking in her character. She is afraid to take a risk.

- Weak (traditional traits)

She doesn't have power to face her husband regulation.

...it was weak women who submitted meekly to the injustices perpetrated by their husbands and to the rules of their community (p.52 2nd paragraph).

She doesn't have conviction to fight the injustice from her husband and community. She had no right to protest. It indicates her weakness.

- Dependant (traditional traits)

She is staying at her husband's sides.

"I am doing something. I'm staying at my husband's side, because that's my proper place (p.53 4th paragraph).

She think that her proper place to stands on her husband's side. It indicates her dependant traits.

4.1.3 Financial Violence

While Nadia, her mother, and her sister had to work to earn money, Nimer just did anything he likes. He doesn't fulfill financial need of the women, and taking the woman money.

Nadia wondered what she should be grateful for, since she and her mother and sister were earning money for him, while he did no work, spent his time gambling, and forbade them to buy anything except simple food and a few articles of secondhand clothing (p.492nd paragraph).

Financial violence committed to cheat out women income (Jahan, 1997:7). He is routinely taking her money and gambling to spent her money. Husband appropriates the labor of housewives without paying its full worth (Bulbeck, 1998:8). One consequence of patriarchy is financial violence (Walby, 1994:4). He used his authority to take Nadia's money. It indicates violence against women, financial violence.

4.1.4 Reaction as feminist or traditional traits

- People-oriented (traditional traits)

Nadia, her mother and sister work together to earn money.

*...She and her mother and sister were earning money for him...
(p 49).*

The statement above indicates the traditional traits inside Nadia's character as people-oriented, directed with people around her.

4.1.5 Physical violence

They passed the year together in a sad, recurring cycle of violence.

Nimer bullied everyone while Nadia's mother became smaller and smaller, less and less present. She grew accustomed to the rage of their stepfather (p 49).

The aspects of physical violence are bullying, slapping, biting, punching, and grabbing (Jahan, 1997:7). Nadia experienced physical violence from Nimer. Violence is a method of men to show her superiority (Walby, 1986:245). He bullied her stepdaughters to show his superiority in the family.. He express her anger by bullied her.

The weaker position of Nadia's mother in which under control of her father showing that she lived in patriarchal world. Nadia's mother as a wife couldn't do anything toward the superiority of his husband

However, observing that her mother made no objection, and knowing full well that her step father, when he wished to be particularly convincing would use his belt, Nadia ended up giving in. (p 49 2nd paragraph)

In various communities have been taught that men are dominant and that violence is a reasonable way to express the power (Walby, 2002:19). Physical violence includes aggressive behavior inflicted on the body (Jahan, 1997:6). Nimer hit Nadia in order to show his superiority. It indicates physical violence using his belt.

Nimer hit Nadia's back with his belt until her backs were burning under the leather strap, but her mother did nothing to protect her.

At those moments, when their backs were burning under the leather strap, the girls would look at their mother and wonder why she did nothing to defend them...(p 49).

Feminist insist that one of the roots of violence were buried in patriarchy (Kate Millet, 1998:73). Her position is under father's oppression without any defense of her mother. It describes that Nadia and Tamam's experienced physical violence because Nimer hit belt to their back. Physical violence includes hit woman's body (Jahan, 1997:7). He hit his daughters to show his domination in the family (Walby, 1997:2).

Her step father did the physical violence in order to force Nadia to kept silent. Nadia as the object of her father violence. She tried to rebel, but her effort's was in vain.

There had been a time, a few years earlier, when she had tried to rebel, threatening her step father and swearing to tell her mother everything, but a beating with his belt was the only reply he gave her (p.51).

It indicates that she tried to be brave, but her effort is failed because of physical violence. He intimidates Nadia through his beating. Physical violence includes beating the woman's body with the thing (Jahan, 1997:6-7). Nimer shows her power through physical violence (Walby, 2002:8).

4.1.6 Reaction as feminist or traditional traits

- Passive (Traditional traits)

Nadia got physical violence from Nimer. She use his belt

she made no objection, and knowing full well that her step father, when he wished to be particularly convincing would use his belt...(p.49 2nd paragraph).

She accepts Nimer's physical violence without objection. The statement above describes clearly traditional traits in Nadia's character, passive.

- Surrender (Traditional traits)

Nimer bullied everyone to express his superiority in family

Nadia's mother became smaller and smaller, less and less present. She grew accustomed to the rage of their stepfather (p.49 1st paragraph).

She didn't do anything in order to be survived. It shows her surrender traits. She thinks that it's a normal condition bullied by her father.

- Non-aggressive (Traditional traits)

Her mother didn't defend them.

the girls would look at their mother and wonder why she did nothing to defend them...(p.49).

Nadia's mother didn't do anything to defend them. The bold statement indicates that she has the traditional traits in her character as non-aggressive. She felt that a better way to her is accepted (traditional trait) the treatment. Nadia is the object of her stepfather physical violence.

- Surrender (Traditional traits)

Nadia give up to rebel against her father domination.

when she had tried to rebel, threatening her step father and swearing to tell her mother everything, but a beating with his belt was the only reply he gave her (p. 51).

She had tried to rebel, but a physical violence was his reply. It shows her surrender traits. She accepted physical violence.

4.1.7 Sexual Violence

Nimer sneaked into Nadia's room shower her control through her. It shows the arbitrary measures of Nimer to his stepdaughter. She did nothing when her stepfather slipped into her bed. The action which aims as persuasive indicates sexual violence (Jahan, 1997:6-7).

That same evening, he entered the girl's bedroom and slipped into bed with Nadia. The bed cracked and Nadia felt the man's whole weight bearing down the mattress (p. 50 2nd paragraph).

Nimer as a father used this sexual violence to show his dominance. The violence actions happened by family member or partner, when the man think that can control over the woman or his daughter live (Walby in Gordon, 1996:20). He didn't care the condition of Nadia as his stepdaughter.

Nimer was sexually harassing her stepdaughter. As the head of household, Nimer has to protect his family not to do sexual violence toward her stepdaughter.

“Hi, Nadia,” he whispered, kissing her on the cheek, and she was conscious of the same sensation of clamminess and filth that had disgusted her the first time he kissed her. The he began to touch her, and Nadia felt his rough hands descending lower and lower (p.50).

From the sentence above describe that Nadia experienced sexual violence. As a daughter, she was threatened by a man that she believed to be her father. Sexual violence includes with or without strong measure forces the women to do unexpected sexual activities (Jahan, 1997:7). Nadia endured the pain and didn't give any fight toward the treatment.

Nadia was disappointed with his stepfather's behavior. But she did nothing because his family is controlled by her stepfather.

Nadia couldn't fall asleep that night. She felt sick and somehow dirty, without knowing why. She placed her arms around her drawn-up legs and burst into tears. Nadia scrubbed herself with a sponge until her skin was red and irritated (p.51 1st paragraph).

Nadia found the fact that her adolescence had been shattered. A person who is frustrated will react unconsciously to reduce the distress that cause pain or stress. She got sexual violence perpetrated by her stepfather. Nadia hurts herself with a body scrub until her skin irritated due to bury the disappointment of her stepfather.

Nadia was afraid to fight and tell her mother about the violence. She just keeps quit and received the violence because she knew Nimer control her family.

The years went by, and none of the changes Nadia had dreamed of took place. She becomes one of the most beautiful girls in the city,

and her stepfather continued to visit her at night. Nadia let herself be violated, silently harboring a hatred...(p. 52 1st paragraph)

She let herself become the victim of sexual violence. One consequence of patriarchy is violence against women (Walby, 1997:4). Violence against women inhibits their self-confidence and a sense of self-worth.

4.1.8 Reaction as Feminist or Traditional traits

- Accepted

Nimer entered Nadia's bedroom and slipped into bed with Nadia.

The bed cracked and Nadia felt the man's whole weight bearing down the mattress (p. 50 2nd paragraph).

Nadia didn't do anything when Nimer entered her room and slept beside her. It indicates her accepted traits. Accepted means no objection (Bardwick and Douvan, 1995:174)

- Surrender

Nimer kissed Nadia and she began to touch her. She felt disgusted.

"Hi, Nadia," he whispered, kissing her on the cheek, and she was conscious of the same sensation of clamminess and filth that had disgusted her the first time he kissed her. Then he began to touch her, and Nadia felt his rough hands descending lower and lower (p 50 lines 15.)

Sexual violence includes kissing and touching without woman expectation (Jahan, 1997:7). Nimer's action aims as sexual pressure. Nadia endured the pain, she accepted the despair. It indicates her surrender traits.

- Emotional (traditional traits)

Nadia was disappointed with his stepfather's treatment.

Nadia couldn't fall asleep that night. She felt sick and somehow dirty, without knowing why. She placed her arms around her drawn-up legs and burst into tears. Nadia scrubbed herself with a sponge until her skin was red and irritated (p.51 1st paragraph).

Nadia hurts herself with a body scrub until her skin irritated as her emotional expression. She determined by emotion. It indicates her traditional traits.

- Unrisk- taking (Traditional traits)

Nadia was afraid to tell her mother about Nimer's treatment. She just kept quiet and let herself be violated.

She becomes one of the most beautiful girls in the city, and her stepfather continued to visit her at night. Nadia let herself be violated, silently harboring a hatred...(p.52 1st paragraph).

She let herself be violated indicates her traditional traits. She is afraid to take a risk. It shows her unrisk taking traits.

4.1.9 Psychological violence

Nadia told her mother that she was threatened and raped by Nimer. She had no other choice in order to protect Tamam from him.

One day she noticed Nimer staring at her little sister, Tamam. Nadia knew that gaze very well, and a blind rage came over her. Gathering her courage, she told her mother the whole story while they were mending nets together (p.52 1st paragraph).

Nadia only hoped to find some solace for what had become an intolerable suffering. Psychological violence includes stares at woman in order to intimidate her (Jahan, 1997:6). Nimer's stare indicates psychological violence to intimidate Nadia. He has the power to control Nadia.

Nadia told her mother about the violence, but her mother declare that it was Nadia fault for provoking and seducing him.

What she certainly did not expect was that her mother would spring to the man's defense and declare that it was surely Nadia's fault for provoking and seducing him(p.52 1st paragraph).

She didn't expect her mother to do anything to protect them. Her mother declare that it was Nadia's fault for provoking and seducing Nimer. Psychological violence includes declare in order to intimidate someone (Jahan, 1997:6). It indicates psychological violence experienced by Nadia. The victim of violence tends to feel overwhelmed by her father's authority (cramford&unger, 2002:442)

Nadia who are victimized often feel powerless to stop the violence and feel they have nowhere to turn for help, comfort, and support. She threatened of her stepfather treatment. It indicates psychological violence (Jahan, 1997:6-7).

She went to bad feeling as she had felt so many years before, on the night when she had lost not only her innocence but also the possibility of ever being happy (p.52 3rd paragraph).

The man position has a great deal of control over the woman life. Nimer has power for threatening Nadia. One of the aspects of psychological violence is threatening woman in order to intimidate her (Jahan, 1997:6). Nadia had lost her innocence and her happiness because of the violence.

Nimer replied Nadia's confrontation with a psychological violence.

He replied her with a sneer: "What do you think, you little whore? A fruit tree grows in my garden and I can't taste the fruit?" Nadia grabbed a gas lamp and threw it at him, but he dodged it. (pg.53 1st paragraph)

The bold statement indicates psychological violence. Nimer states Nadia as a little whore. She was insulted by saying that she was little whore. Psychological violence is committed by verbal threats of violence in order to intimidate women (Jahan, 1997:6). From Nimer's statement above, it indicates that violence is common in traditional family structure and families in which members are emotionally distant.

4.1.10 Reaction as feminist or traditional traits

- People-oriented (traditional traits)

Nadia saw Nimer stare at Tamam. In order to protect her sister, she told her mother about the violence.

One day she noticed Nimer staring at her little sister, Tamam. Nadia knew that gaze very well, and a blind rage came over her. Gathering her courage, she told her mother the whole story while they were mending nets together (p.52 1st paragraph).

Nadia's expects her mother help. It indicates her people-oriented traits. She directed herself toward people around her. She didn't have any aspiration for advance in her life.

- Risk taking (Feminist traits)

Nadia surprised by her mother reactions.

When she heard her mother's reaction, Nadia decided that the time had come for her to leave home (p.52 2nd paragraph).

She didn't take action to protect her because the rules of their community limit her mother's ability to protect Nadia from the violence. Nadia decided to take a risk by leaving home.

- Brave (feminist traits)

Nadia showed her disappointment against her stepfather

She waited for her stepfather to get up, and she confronted him. "I've told Mama everything, and now i'm going away. But if you dare to lay so much as a finger on one of my sister, i'll make sure you pay a heavy price (p.52 3rd paragraph)."

Nadia bravely confront to refuse further violence from Nimer. It shows her feminist traits against her father's rule.

- Brave (feminits traits)

When Nimer insulted Nadia as a little whore, she shows her reaction.

Nadia grabbed a gas lamp and threw it at him, but he dodged it. (p.53 1st paragraph)

Nadia showed her courage. She bravely threw a gas lamp into Nimer.

It indicates her brave traits.

- Brave (feminist traits)

Nadia felt so angry with her mother. Nadia's mother didn't do anything to protect her from Nimer's violence.

"You disgust me," Nadia said. Her eyes were full of tears, but they were tears of anger. "You should have protected me, and you did nothing (p.53 3rd paragraph)."

Her mother thought the family reputation is more important than Nadia's feeling. From the dialogue above, it shows Nadia's feeling and emotions on her mother and her stepfather. She shows her feminist traits in order to protect herself. The victims of violence express their feeling expressively.

- Risk Taking (feminist traits)

Nadia had no choice; she decided to leave for isolating the violence.

Nothing on earth could have made her bear the rape, the violence, the tyranny one minute longer. She raced down the hill and away from that house like a mad woman chased by ghosts. She didn't turn around (p. 53 last paragraph).

The immediate effect of violence may be seen in women's emotional, social, cognitive, and physical functioning. As adolescent, Nadia is more likely to exhibit signs of depression and social withdrawal. She decided to run away from home, from the violence, the rape, and the tyranny.

4.2 Adulthood

When Nadia arrived in Jaffa, a sense of freedom rose up in her. She felt the bitterness of a difficult choice but was proud of herself for having had a strength to rebel against such a cruelty.

"From now on, I make the rules," she told herself as she walk along aimlessly. "Nobody going to make me suffer anymore (p 54).

The statement above indicates Nadia independence. She had power to rebel her stepfather's discrimination, sexual, psychological, and physical violence.

She makes the rule for herself. Nobody could hold the power toward her. She felt freedom from patriarchy, the rules of men, and her stepfather. She thinks that no

body going to make her suffer anymore, but in her adulthood she also got the discrimination against woman and violence against women. Nadia a got a job in a restaurant to earn money. The owner, Yossi was immediately struck by her beauty.

4.2.1 Psychological violence

Nadia puts on an exhibition of belly dancing in the restaurant, and Yossi accepted.

Soon it became the restaurant's main attraction. I'll never be like my mother," Nadia thoughts as she danced, pretending not to notice the covetous eyes of the men sitting at the surrounding tables (p.56).

The covetous eyes of the men indicate psychological violence experienced by Nadia. Psychological violence includes seeing woman, or spy on woman which intimidate her (Jahan, 1997:6-7). Nadia still hated her mother. She thought about her past experience, about her father treatment. She never be like her mother whose live under the patrimony of man. She didn't want to be a weak and dependent woman who lives covered by man's domination. Men are expected to take the authority of the family and keep men dominance over women (Walby, 1997:61). Thus, patriarchy is a basic of violence against women because men use violence to keep their dominance over women.

One day, Yossi showed her a ring and he proposed Nadia. But, Nadia was terrified by it.

"Nadia, I love you, and I want to marry you." Although her fellow waitresses would have given anything for such a proposal, Nadia was terrified...(p.56)."

Yossi showed her a ring and he proposed her with his rule. Nadia was terrified. It indicates psychological violence. From Nadia's reaction, it shows that Nadia was under intimidation. Psychological violence happened due to intimidate women (Jahan, 1997:6). She couldn't accept Yossi propose because of her past experience still colored her life. She didn't want to live within man's rule. She wants to make the rules by herself as an independent woman. Men are expected to take the authority of the family and keep men dominance over women (Walby, 1997:19). Thus, patriarchy is a basic of violence against Nadia because her stepfather uses violence to keep his dominance over her.

Nadia decide to visit her sister, Tamam. She learner that her sister also run away from home. She saw her sadness in her sister's eyes that reminded her of her own state of mind during the first day after she left home. She felt that Tamam was intimidate by someone. So, she asked her whether her stepfather had abused Tamam or not.

When Nadia asked her, the younger girl wouldn't reply at first, but her resistance was weak and she needed to tell somebody (p. 58).

Tamam couldn't hide her feeling from the violence that had been perpetrated by Nimer. She got psychological violence from Nimer. Nimer intimidate her not to tell somebody about his treatment, but Nadia as her experienced known it. Psychological violence committed by using verbal threats of violence against the victim (Jahan, 1997:6). Tamam resistance was weak.

Her stepfather had violated her for the first time Nadia left home. She felt guilty to her sister. At the day when she left home, she couldn't bring Tamam because of her mother weakness.

Tamam admitted that their stepfather had violated her for the first time on the very day that Nadia left home. After visiting Tamam, Nadia walked back down the street with feeling of rage and guilt gnawing at her (p.58).

Patriarchy constructs psyche of women and men (Mitchell, 1998:1770). Under patriarchy system, women couldn't rebel her husband's rule. In order to cover her families' problem, Nadia's mother didn't allow Nadia to bring Tamam. Violence is the man method to control woman (Walby,1997:4). Unfortunately, after Nadia left home, her sister had violated by Nimer. Tamam shows her weakness when Nadia asked about the violence.

Nadia and Tamam had abused by their stepfather, but they success escaped from the tyranny.

Nimer had abused Tamam systematically, almost as if he were carrying out some kind of vendetta against the sister who had dared to revolt against him and go away. Her instinct urged her to run away again, even though it would be her sister she's be running away from this time (p.57).

Violence in a routine activities could keep women under control of the man as patriarchy held (Walby, 1997:11). Nadia and Tamam was running away from violence in order to get independent life. Nadia and Tamam was confident to make decision for themselves and their life. It describes the women began to do their rebellion toward patriarchy of themselves.

When Nadia went to the club, an Israeli insulted her as an Arab. She shows her rebellious when she punches an Israeli who insulted her and spend three months in prison.

She would do that only once in her life, years later, when she would spend three months in prison for punching an Israeli who had insulted her because she was an Arab (p.57).

Nadia got psychological violence from someone. One of psychological violence aspects is insulting women in order to underestimates her (Jahan, 1997:6). Nadia had insulted because she was an Arab.

Nadia and Beni have a relationship. She was pregnant. They want to celebrate her pregnancy by informing Beni's family.

Beni's family couldn't accept Nadia. Nadia waited a long time for him, but he did not return. Beni had left (p.78).

Nadia felt underestimates by Beni's left. She got psychological violence through Beni action. She felt abandoned with her pregnancy. Psychological violence happend through the underestimates action in which indimidate women. Violence against women is a manifestation of the historical unequal power relation between man and woman (Walby, 1997:2). The unequal relation lead the man to underestimate woman position.

When her daughter was born, she experienced great joy, Nadia realized that she couldn't reconcile the irregular life she led with the fixed hours her baby imposed on her or with the obligations the child's upbringing required.

Nadia loved the child very much, but she felt awkward, and she was afraid of making the mistakes that her own mother had made with her. When she looked at her baby, she couldn't help remembering the innocence that she herself had lost so early (p.79)

Nadia was afraid of making mistakes to her daughter. She didn't want to made mistakes like her mother did to her. She remembered the intimidation. She considered her mother as guilty as her step father she hated her.

Nadia went to the night club with her friends for relaxing herself.

A few minutes later, when Nadia was returning to her table, the man's girl friend looked at her and sneered, "whore"(p.82 3rd paragraph).

Psychological violence is committed by using psychological weapons such as verbal threats of violence against women (Jahan, 1997:6). The woman insulting Nadia as a whore in order to underestimates her.

One day, Nadia met a young man, Hilmi. He intimidate Nadia with his smiled. He underestimate her with his command.

He smiled and told her that she should relax. Nadia didn't stop shaking and put her hand on her breast (p.87 2nd paragraph).

The narration above indicates psychological violence. Psychological violence experienced by Nadia. An action which aims to intimidate someone is one aspects of the psychological violence (Jahan, 1997:7). She threatening by hilmi intimidation through her shaking body.

Hilmi said that he take the responsibility for Nadia.

*A week later, Hilmi left Nadia. Once again, she felt abandoned.
(p.87)*

Nadia felt abandoned. Hilmi underestimates her with his left. After he got Nadia's body, he left her. One of the aspects of psychological violence is underestimate (Jahan, 1997:6). In patriarchal word, society gives a stereotype for women. Society tends to underestimate women as inferior through her sex inferior (Ore, 2000:108). It means the inferior position of women put women as male-dominated.

4.2.2 Reaction as feminist or traditional traits

- Independent (feminist traits)

Nadia saw a sign: Hotel Shalom. She crossed the street and entered the lobby.

Nadia took a room with terrace overlooking the sea and immediately fell asleep, finally able to release some of the tension that had accumulated in her during the past several hours and to feel relief at having escaped from a bad dream that has lasted for years (p.55).

She would keep do something if she thought it was right. She escaped from her stepfather's authority. She would like to find a peace for herself. It indicates her independent traits.

- Confident (feminist traits)

The owner of the restaurant struck by her confidence.

Nadia displayed her self-confidence (p.55).

Nadia shows her confident when she apply a job. Confidence is one kind of the feminist traits (Bardwick&Douvan in Djajanegara, 1995:174-175).

- Work-oriented (feminist traits)

Nadia got a job in a restaurant.

Nadia showed herself to be a hard worker, but she was melancholic, and at times her eyes were so sad that Yossi wondered what could have wounded her so deeply(p.55).

She is confident and work-oriented. work-oriented involve in feminist traits (Bardwick&Douvan in Djajanegara, 1995:172). She has full assurance and hard worker. But, she couldn't cover her sadness because of her stepfather's violence. A victim of sexual and psychological violence is heavily colored by her past social and emotional difficulties (Koss&Harvey, 1994:51).

- Independent (feminist traits)

Yossi proposed her to be his wife, but Nadia couldn't accept Yosi.

"Nadia, I love you, and I want to marry you." Although her fellow waitresses would have given anything for such a proposal, Nadia was terrified...(p.56).

She wants to make the rules by herself as an independent (feminist traits) woman. Men are expected to take the authority of the family and keep men dominance over women. Thus, patriarchy is a basic of violence against Nadia because her stepfather.

- Insensitive (feminist traits)

Nadia decide to go and visit her sister, Tamam. She asked tamam wheter she had abused by Nimer or not.

When Nadia asked her, the younger girl wouldn't reply at first, but her resistance was weak and she needed to tell somebody (p.58).

Nadia show her insensitive traits by asking her sister about the violence. Insensitive is lack of tender feeling (Bardwick and Douvan in Djajanegara, 1995:174-175).

- Risk –taking (feminist traits)

Nadia and Tamam had abused by their stepfather, but they success escaped from the tyranny.

Nimer had abused Tamam systematically, almost as if he were carrying out some kind of vendetta against the sister who had dared to revolt against him and go away. Her instinct urged her to run away again even though it would be her sister she's be running away from this time. (p.57).

Nadia and Tamam took a risk to make decision for themselves and their life. It describes the women struggle to free herself from patriarchy.

- Accepted (traditional traits)

While dancing one evening, Nadia noticed a young man eyes remained fixed on her the entire time.

At the end of the show, he invited her to have a drink at his table. Nadia accepted (p.76).

Nadia accepted traits indicates her traditional traits, contrary to her usual policy.

- Unpainful- resistant (traditional traits)

Nadia waited along time for Beni to celebrate her pregnancy, but Beni did not return.

Nadia waited a long time for him but he did not return. Once again she had been shamed and sadly humiliated (p.78).

Nadia shows her unpainful resistant traits. She felt shamed and humiliated of her pregnant without Beni responsibility.

- Brave (feminist traits)

When Nadia went to the club, an Israeli insulted her as an Arab. She shows her rebellious when she punches an Israeli who insulted her and spend three months in prison.

She would do that only once in her life, years later, when she would spend three months in prison for punching an Israeli who had insulted her because she was an Arab (p.57).

It indicates her brave traits. She didn't want underestimate by someone. She shows her feminist traits as her reaction against patriarchy.

- Self-firm (feminist traits)

One day, Nadia met a young man, Hilmi. He intimidate Nadia with his smiled and underestimate her with his command.

He smiled and told her that she should relax. Nadia didn't stop shaking and put her hand on her breast (p.87 2nd paragraph).

Nadia shows her self firm through her shaking and covered her breast with hand.

- Unpainful resistant (traditional traits)

When Hilmi left Nadia, the great sadness consumed her.

A week later, Hilmi left Nadia. Once again, she felt abandoned (p.87)

It indicates Nadia unpainful traits. She felt abandoned and difficult to covered her sadness.

4.2.3 Financial Violence

Nadia left her works as waitress, but she didn't have enough money to go somewhere because she didn't get her salary from her works.

Nadia hopes that someday she could save enough money to travel and visit distant places (p.57).

Nadia's work as waitress doesn't produce accordance result. Financial violence including cheat out women income (Jahan,1997:7). She wants to visit distant place but she didn't have enough money.

4.2.4 Reaction as Feminist or traditional traits

- Independent (feminist traits)

Nadia went to Tel Aviv to get another job. When she met Tamam, she told her life.

In Tel Aviv, she mentioning her wor, her economic independence and her freedom (p. 57).

Nadia shows her independence in earn money by herself. She felt reborn from her stepfather's tyranny and their mother weakness.

4.2.5 Sexual Violence

To earn money, Nadia became the chief fascination of the club because of her beauty and rebellious nature.

Nadia's beauty and rebellious nature; her deep, elusive eyes and her sinuous, assured movement made her the chief fascination of the club. While she danced, moving among the tables, she feel the

customer's eyes on her, with heavy burden of desires Many of them left her generous tips...(p.76).

The action which aims as sexual pressure indicates sexual abused (Jahan, 1997:7).

The costumer's eyes on Nadia with heavy burden of desires indicates sexual abused which aims persuasive. The man thinks that he can buy Nadia body through his tips. The structure of patriarchy is evolving a man case, where he aggressively stare at woman (Walby, 2001:26).

Beni invited Nadia to travel around the cities that she had never seen. Nadia's body as the payment for Beni.

Together they wandered around the city's markets or traveled to cities and countries she had never seen. Beni showered her with jewelry, clothes, and gifts, while Nadia's body responded to his attentions. (p.77 2nd paragraph)

The value system of the inferiority of women put women weaker than men (Nurshahbani, 2002:18). Beni gave everything for Nadia in order to control Nadia. He underestimates Nadia with her money, while he got Nadia's body. The underestimates action which orientates to gender is sexual violence (Jahan, 1997:7).

Sitting before the mirror in the dressing room, she would look at her face, with its smered make up.

She had done nothing for her life, nothing more than rhythmically undulate her hips for the delectation of a few sweaty businessmen, smarmy industrialists, and smelly local official (p.80).

The man thought that he can buy her body with money. The underestimates action on woman which orientates to sex aspect (Walby, 1997:61). The men can control her with sexual violence. The value system of the inferiority of women gives the right for men to dominate and control women (Walby, 2001:5). And confidently, she shakes her hips to get money because the best part of her is her hips.

Nadia went to the night club with her friends for relaxing.

The young man seated at the next table, he had been staring at her for sometimes with high burden of desire (p.82)

The action of stare with a desire is one kind of sexual violence (Jahan, 1997:11). The man had been staring at her with high burden of desires. Nadia got sexual violence through the man's stare which aims as persuasive. She didn't care with the young man who stares at her with desire. It shows her insensitive (feminist traits).

He met Nadia in a hotel. He invited her to a room.

He kissed Nadia's throats and then slowly began to undress her (p.87).

Sexual violence includes physical attacks on the victim's organs (Jahan, 1997:6). Kissing is the conduct action which aims as persuasive or sexual pressure. From the narrations above, it indicates Nadia got sexual violence from Him.

He dominate the situation toward Nadia. He did anything that he wants to Nadia.

His movement was awkward. He leaned her back on the large bed. (p. 87)

His action is a persuasive sexual pressure. Patriarchy keep men dominance over women to show his superiority (Walby, 1997:27). Hilmi show her superiority to Nadia in order to abused her. Persuasive sexual action is committed to sexual violence (Jahan, 1997:7)

4.2.6 Reaction as Feminist or Traditional traits.

- Brave (feminist traits)

Nadia works as dancer in her friends club.

While she danced, the customers's eyes struck at her, with heavy burden of desire. If anyone touched her or even graze on her, she would make a sign, and the offender would be swiftly ejected from the club (p.76.)

It indicates that she didn't want to get sexual violence from the customer. She shows her brave through her rebellious nature.

- Accepted (traditional traits)

Nadia and Beni made a date.

Together they wandered around the city's markets (p.77).

Nadia accept Beni invitation because of the decesive factors had been his gentle manners. It indicates Nadia traditional traits.

- Confident (traditional traits)

Nadia works as dancer to earn money. She thinks that the best past of her is her hips.

Confidently, she shakes her hips to get money because the best part of her is her hips (p.80).

She has full assurance of herself. It indicates her confident as feminist traits.

- Self- firm (feminist traits)

Hilmi kissed Nadia's throat.

Hilmi kissed Nadia's throats and then slowly began to undress her.

She was trembling (p.87).

Nadia shows her reaction as feminist traits. It indicates her self firm traits to protect herself.

- Rational (feminist traits)

She becomes more relaxed, abandoning her way attitude, and attempted to leave behind her long standing distrust of men. She is rational, based on and using reasons to trust a man, Beni.

She seemed finally to have found a little peace. After her show, she no longer remained holed up in her dressing room with the lights dimmed, listening to tragic songs and emptying bottles of arrack until the nightclub closed. Instead, she would change quickly and join Beni at his table...(p.77).

She shows her feminist traits, rational. She has reasons why she trust Beni as her lover. She found a little peace from Beni.

- Brave (feminist traits)

Nadia seemed glum. She tried to deny it, claiming that she felt fine, that nothing was wrong. It indicates that she try to think she was happy. But honestly, she worried about herself, her pregnancy.

Without even changing into her normal clothes after the show, Nadia went over to Beni's table, where her was smoking a cigar, and sat down.

"I've been waiting all day to tell you, Beni. I'm pregnant. We didn't play for this, but I'm so happy! (p.77)

Nadia bravely told that she was pregnant because of Beni. Beni who was inhaling a mouthful of smoke, started coughing. His coughing shows that he surprised to get the news.

- Risk taking (feminist traits)

For a few moments he stared silently at Nadia, as though trying to decipher what she had just told him.

"And you? Are you happy, too?" she asked him, trying not to see the turmoil in his face.

"Of course, of course it's good news," he finally managed.

"It's just that you've taken me by surprise, that's all. I wasn't expecting it." Nadia face lit up. "Then tomorrow we'll celebrate (p.77last paragraph)

Nadia took the risk to have a baby. She was happy on her pregnant because Beni was responsible to her. He spoke his family about his relationship with Nadia

4.2.7 Gender Discrimination

Beni spoke to his family about his relationship with Nadia.

That same evening, Beni spoke to his family about his love for Nadia. He told them everything that she was a Muslim, that she was a dancer, and that she was pregnant. As far as Beni's family was concerned, the most troubling aspects that she was a Muslim, but a belly dancer would bring the family dishonor (p.77.)

Beni's family couldn't accept Nadia because of her work as a belly dancer. They thought it would bring the family dishonor. The structure above is evolving in a family where the man has an authority as a decision maker and primary

responsibility for the honor of their family and community. It indicates gender discrimination. The men's authority shows the consistency that men can fulfill the family or community honor and welfare (Walby, 1997:27).

She didn't know if the deciding factor in Beni's flight was her being a dancer or her being a Muslim, but in any case, she felt discriminated again by her own people.

She considered herself integrated. And she'd never given a thought to the possibility that she could be the object of such a strong prejudice (p.78).

She was being abandoned, not because of herself as a Muslim. Now she was being abandoned, not because of the choices she had made, but either for a quality she had inherited or for belonging to the nightclub world that she herself looked upon as absolutely distant and strange. Nadia as the object of system indicates gender discrimination (Walby, 1997:28).

She called for a bottle of liquor and shut herself in her dressing room, where she drank steadily.

She wondered what the rest of the world was like and what it was about Israel in particular that made it such a difficult place to live (p.80 last paragraph.)

She thought that Israel is such a difficult place to live because of the rule of their community which put women under control of the men. Sensory sensitivity is the ability to react sensory of low simulative (Strelau&Zawadki, 1995:4). She shows her unpainful-resistant to rebel the rule by drinking a bottle of liquor.

4.2.8 Reaction as Feminist or traditional traits

- Unpainful-resistant (traditional traits)

Beni made his own decision. Torn between his love for Nadia and his love for his family, he made his decision and never went back on it.

Doubly humiliated by having been abandoned by Beni and by needing to ask for help, Nadia gradually began to take refuge in the oblivion alcohol offered. She frequently ended her evenings completely drunk (p. 80).

Nadia shows her unpainful resistant. She felt shamed and humiliated of her pregnant without Beni's responsibility. Nadia reacts easily when surrounding change. She solved her problems toward alcohol. She thought alcohol could ease her problem. It indicates she covered her unpainful-resistant feeling through alcohol.

- Self-firm (feminist traits)

One day Nadia received a visit from her sister, Tamam, who in the meantime had left the religious school in Nazareth and married Abbas, a gentle and intelligent man who had an ice cream parlor in Haifa.

Tamam told Nadia that their mother sincerely regretted having behaved so spinelessly in the past and would very much like to see Nadia again. Their meeting was possible only because her stepfather, Nimer, had been the victim of an accident at the port...(p.79 2nd paragraph)

The meeting with her mother was not the easiest of encounters, particularly for Nadia. It indicates her self-firm (feminist traits). No matter how hard she tried to remember a nice moment with her mother before Nimer came into their lives, she

could not let go of her residual resentment. After all, her mother was the person responsible.

- Objective (feminist traits)

Nadia spoke a little about her life in Tel Aviv and about the difficulties of raising her child.

Tamam and Abbas offered to help her, but her mother declared that she would take on the care of the little one herself. "Please!" Salwa implored Nadia. She felt lonely now that her youngest daughter, Ruba, had also gotten married and moved to Nazareth, where her new husband had relatives (p.79.)

Nadia was surprised to hear such an offer coming from the very woman who had abandoned her to her fate. She could read her mother's sincerity in her eyes, but how could she simply forget everything, just like that, and take an eraser to the past. Nadia accept her mother trait because it defines her true nature. She tried to forgive her mother because it will be her redeem of mistakes in the past.

- Unpainful- resistant (traditional traits)

She wondered what the rest of the world was like and what it was about Israel in particular that made it such a difficult place to live

She called for a bottle of liquor and shut herself in her dressing room, where she drank steadily, mechanically, until her muscles relaxed and the objects that surrounded her faded into the background (p.80 last paragraph).

She shows her unpainful-resistant (traditional trait) to rebel the rule by drinking a bottle of liquor.

- Independent (feminist traits)

Nadia is a minority within a minority because she doesn't belong to anyone or anything.

Why did she necessarily have to be either Arab or Jewish? Couldn't she just be Nadia? (p.81 3rd paragraph).

Nadia associated with them. She goes to their club. Nadia the rebel and who was free. She want to be herself. She just wants to get her freedom without a curb and tie. It indicates her independent (feminist trait) trait.

- Rational (feminist traits)

Fatima had remained silent the whole time, listening to Nadia's story and observing her rapt eyes.

She seemed to be in another world, and Fatima had refrained from interrupting her out of fear that Nadia might wake from her memories and realize that they were no dream, they were her real life (p.81 4th paragraph).

Nadia remember about her past, her stepfather's violence. Now, she lives under her rules not her father's rules as patriarchy system itself. She thinks rationally (feminist trait) to reach her dream and continue her life.

- Objective (feminist trait)

Fatima was baffled. She who had loved, hated, and was ready to kill for her people, couldn't and wouldn't understand Nadia's way of thinking.

She couldn't understand Nadia's way of thinking and yet Fatima perceived a common origin in their story, as if the same sorrow had led them to make different choices (p.81 5th paragraph).

It shows that Nadia think objectively. She thinks by her side without distortion from others.

- Independent (feminist traits)

Nadia shows her feminist traits, she has her choices to organize her life.

She was with some friends in a nightclub on the beach (p.82.)

We would expect an extraverted person to belong many clubs and society. (Catel, 1973:4). Nadia typically shows her extraverted behavior in order to against her problems.

- Non-emotional (feminist traits)

Nadia was loaded into a squad car, which then made its way long the seafront through the Saturday night throngs.

Nadia bit her tongue and the sweet taste of anise mingled with the salty bitterness of blood (p.83).

Nadia was convinced and put in jail. She tried to control her emotion by biting her tongue. She shows her impulsivity reaction. It indicates her non-emotional trait (feminist trait).

- Analytical (feminist traits)

In the jail, Nadia met Fatima. Fatima's influence on Nadia grew daily.

Fatima especially tried to persuade her not to resume the life she'd before, not to go back to dancing in Tel Aviv, but to go to Jerusalem to go to Fatima's family; her relatives would surely help Nadia.(p.834th paragraph).

Fatima influence Nadia through her feminist traits to left her past life in Tel Aviv.

It indicates another way of thinking from others and Nadia proceeding by analysis.

- Rational (feminist traits)

During the last month of Nadia detention, when Fatima relatives came to visit, they asked to speak to Nadia as well. They were cheerful, good-natured people controlled by the rule.

Nadia started thinking that maybe her friend was right (p.83).

She thought that it was a good way to leave her past in Tel Aviv. It indicates her rational (feminist trait). She left Tel Aviv for the reasons from her friend's influence.

- Rational (feminist traits)

Fatima told her perspective about happiness. She thought that freedom won't automatically make her happy. It will have the process to get the happiness in life.

Nadia reflected that prison had granted her the luxury of being able to think in the abstract for the first time in her life (pg 84).

She gets the luxury experience and lesson in life from the prison. It indicates her rational thinking.

- Self-discipline (feminist traits)

Although Jamal wanted to commit her in marriage life, Nadia accept him because of her way of thinking that he was a good man. In Nadia's perspective, Jamal is an ideal figure of man in charge.

Jamal Shaheen was a considerate, quite man, and Nadia envied his serenity, which was accompanied by rationality (p.85 2nd paragraph).

Nadia control herself for her personal improvement. It shows her self-discipline trait.

- Innovative (feminist trait)

Nadia makes decision by her herself. She made the preparations for her wedding.

She was happy to slip into the tranquil life of a future bride, which was made up of preparations, parties, and other weddings for her to participate in (p.85 2nd paragraph).

One of the traditional traits of women is accepted and the opposite of accepted is innovative trait (Miller in Djajanegara,1995:40). From the narration above, Nadia taking part of the activity indicates her innovative trait.

- Work-Oriented (feminist traits)

While Jamal worked as an Imam in al-Aqsa Mosque, leading the Morning Prayer, Nadia also worked.

Nadia was endearing herself to all and fitting seamlessly into the city's social fabric and put aside money for their wedding (p.85line 15).

Nadia didn't want to rely solely on Jamal. She was trying to earn money by herself. In reference to Djajanegara (1995:100), women try to built the men up and support them. Nadia shows her trait through her effort to earn money for her wedding.

- Confident (feminist trait)

She felt that she enjoy her new life after leaving prison.

It amazed her to think that prison, against all expectations, had given her the chance to make a new life herself (p.85 3rd paragraph).

Feminist has challenged the concept of traditional traits, such as surrender, subjective, and empathy (Brooks, 1997:29). Nadia enjoys her life after detention from the prison. Her disquiet seemed to have dissipated without her noticing. It indicates her feminist traits, confident.

4.3 Marriage Life

Nadia decided to become engaged to Jamal, Fatima's brother, Nadia's friend in prison. She had been arrested as her reaction to being insulted as 'whore'. It amazed her to think that prison, against all expectation had given her the chance to make a new life. Jamal gave her rule to Nadia. As her husband, she held the power to control her wife. Patriarchal family practices the authority of the husband (Walby, 2002:i).

The first year of their marriage passed in great serenity.

*Nadia became active in organizing various women's group.
(p.88 6th paragraph)*

She took a role in organizing woman group. It indicates her active trait. The image of the emancipated woman is active in organization. Nadia became active in organizing various women's group (Freidan, 1983:104). It shows her feminist trait.

She promoted discussions and hosted parties.

In the group, she encouraged the women to be independent (p.88 6th paragraph).

From the narration above, it indicates Nadia has the leader soul. She led the women to be independent. She encouraged the women not being under the power of others. Nadia has leaded the women.

4.3.1 Gender Discrimination

The women marginalized and submissive by their community describe discrimination.

Nadia was a genuine pioneer. As haphazard and instinctive as ever but effective in offering a contrast to the marginalized, submissive Arab women (p.88 6th paragraph).

The impact of their discussion, their own experience before marriage, and the example of professional women made them demand some independence in marriage (Djajanegara, 1995:120). Nadia shares her experience to the women. She confidently led the women to break the gender discrimination in which women marginalized by their community.

All provoked a palpable ferment in her part of town.

Her miniskirts, the way she rambled around the city by day or night, the fact that she drove a car, that she had both Israeli and Palestinian friends (p.86)

The emancipated women are drive a car, drink, enjoying adventures, and talk about them (Freidan,1985:104). Nadia is one of the emancipated women. She shows her brave to be extraverted; she had both Israeli and Palestinian friends. She is flaunting her new freedom lives around the city by day.

One afternoon during her second year of marriage, Nadia went to Hammam.

Remaining in the tepidarium for a long time as she observed, trying to guess the other women wore the veil in the public (p.89 4th paragraph).

From the narration above, it indicates Nadia objective perspective. She observed whether the other women are brave to wear veil in the public.

In Hamam, Nadia encouraged the women in her organization to do what they want to do for a few hours.

For many of them, the visit to the Hamam was the only time in the week when they were free for a few hours to be what they were. Whether good natured or irascible, solitary or extroverted, and not actors performing preordained social roles (p.89 4th paragraph).

The social role for women describes as gender discrimination in which women have to be good and passive. Most of them show the good nature as social role. She breaks the social role in which women must be passive and dependent. It indicates her brave as feminist trait.

She went back home as though nothing had happened .Jamal forgave her flight, in hopes that her anguish would subside in time, that she would grow more attached to him and her two daughters (p 91 3rd paragraph).

She went back home as though nothing had happened. Jamal expects Nadia to grow more attached to him and daughters indicate his control of Nadia.

4.3.2 Reaction as feminist or traditional traits

- **Active (feminist traits)**

The first year of their marriage passed in great serenity.

Nadia became active in organizing various women's group (p.88 6th paragraph).

The narration above indicates her active trait. She took part in activity in various women's group.

- Brave (feminist traits)

All provoked a palpable ferment in her part of town.

Her miniskirts, the way she rambled around the city by day or night, the fact that she drove a car, that she had both Israeli and Palestinian friends (p.89).

It indicates that Nadia bravely drove a car around the city. Brave is one of feminist traits (Bradwick and Douvan in Djajanegara, 1995:174-175)

- Confident (feminist traits)

Nadia has many friends.

She had both Israeli and Palestinian friends (pg 90).

It indicates that Nadia confidently has many friends. She shows her own ability as a friendly woman (Bardwick and Douvan in Djajanegara, 1995:174-175).

4.3.3 Psychological violence

She couldn't bear the knowledge that her husband all wished to be satisfied with what she had become and what she was doing.

They insisted that she should learn to see the beauty around her (p.90).

One of the aspects of psychological violence is insisting to force women to do something without her willing (Jahan, 1997:11). Nadia got psychological violence from her husband in which insist her to be satisfied with what she was doing.

Nadia had continued to conceal her weaknesses from others.

She appeared strong and self-assured in public. Deep down inside she was tormented by the patriarchy from her stepfather (p.90 2nd paragraph).

She covered her weakness from others. She was tormented by her past indicates psychological violence.

Nadia underestimated by her marriage. She tried to be a good mother, but it was an unreachable mirage.

She tried to be a good mother. But for her serenity was only a distant oasis, an unreachable mirage (p.90 3rd paragraph).

It indicates she experienced psychological violence through her marriage in which intimidate to be a good mother as patriarchy construction (Yahia, 2005:2-5) .

4.3.3 Reaction as feminist or traditional traits

- Confident (feminist trait)

Nadia was a genuine pioneer As hapzard and instinctive as ever but effective in offering a contrast to the marginalized, submissive Arab women (p.88 6th paragraph).

It indicates Nadia confident trait. The women marginalized and submissive by their community describe gender discrimination (Walby, 2001:5).

- Rational (feminist traits)

She was the most beautiful woman there and also the unhappiest.

Marriage had not given her any real sense of equilibrium (p.90 1st paragraph).

From Nadia's perspective, she didn't enjoy her marriage life. She has the reason why she felt uncomfortable with her married. She thinks rationally that she experienced her independent life as an independent woman.

One year after the birth of Miral, the daughter born of Hilmi. Nadia had brought Rania into the world.

Maternity had granted her a new glow and a brief illusion of happiness, but she realized that nothing, not even beauty, could be an antidote to her sadness (p.90 5th line).

The aspect of psychological violence is being underestimate and intimidate by crucial condition (Jahan, 1997:6-7). Nadia's sadness indicates that she got psychological violence from the intimate person in her life.

As a mother, Nadia tried to be a good mother.

When a woman is beautiful, everyone expects and almost requires her to be happy as well (p 90 2nd paragraph).

From the narration above it indicates her unsatisfied life. She thinks rationally that she didn't feel happy of what she had become and what she was doing.

- Brave (feminist trait)

Nadia drove along the streets of the city.

Nadia got into car. Not knowing exactly where she would go (p. 90 4th paragraph)

The image of emancipated woman is driving a car and enjoying adventure (Freidan, 1985:104). Nadia indicates her brave (feminist trait) as an emancipated woman; she did it to cover her problem.

- Unpainful-resistant (traditional traits)

The radio was broadcasting a traditional song, which reminded her of her belly dancing days in Tel Aviv.

She felt nostalgic for all that attention the flowers, the compliments, the dinner invitations and felt anxiety mounting inside her (p.90 5th paragraph).

From the narration above, it indicates her unpainful-resistant (traditional trait). She shows her anxiety toward her life.

- Unpainful-resistant (traditional traits)

She waited on the beach for dawn.

She accompanied by a bottle of arrack (p.91 1st paragraph).

Nadia thought about her past accompanied by a bottle of arrack. It shows her unpainful-resistant (traditional trait).

- Surrender (traditional traits)

She smiled and then started laughing as she realized that if there was anything missing in her life it was her childhood.

At the moment, she felt a deep hatred for her mother and even a little for her father, who had gone and gotten himself swallowed up by the sea without having raised her, protected her, or held her hand (p.91 2nd paragraph).

She reminded of her adolescence. Her mother was always submissive to her stepfather. If she tried to make resistance, she would get physical violence. It indicates her surrender (traditional trait).

- Leader (feminist traits)

Fatima influenced Nadia to be brave as a feminist.

Fatima urged Nadia to keep believing in what she was doing for the other woman of community. She always tries to raise her friend's self esteem. (p. 92 11th line)

From the narration above it indicates that she is a leader (feminist trait). She tried to raise her friend's self esteem.

- Rational

Nadia consumed a great sadness

She found herself in and had even succeeded, but only for a while. The reality was that Nadia was groping in the dark, looking for a way out (p 91 4th line).

From the narration above, it indicates her rational trait (feminist trait). She tries to find a way out from her sadness.

- Unpainful-resistant

She is looking for her serenity.

She immersed her feet in the cold, clear water and tried to imagine her future. It looks colorless to her, like the last drop of liquor at the bottom of the bottle.(pg 91 2nd paragraph)

Nadia tried to reach her future, but she found unsatisfied life. She drank to ease her problem. It indicates her unpainful-resistant (traditional trait).

- Surrender (traditional traits)

She smiled and then started laughing as she realized that if there was anything missing in her life it was her childhood.

At the moment, she felt a deep hatred for her mother and even a little for her father, who had gone and gotten himself swallowed up by the sea without having raised her, protected her, or held her hand (p.91 2nd paragraph).

She reminded of her adolescence. Her mother was always submissive to her stepfather. If she tried to make resistance, she would get physical violence. It indicates her surrender (traditional trait).

- Risk-taking

She took the risk, returned to Tel Aviv nightclub for solving her problem.

It seemed to her to be the only place where she had really been herself. She was still very alluring, maybe even more so than before, but hers had become the beauty of melancholy, like a lovely city built in soulless plac (p.93)

Feminist challenge to be what she want to (Djajanegara, 1995:172). Nadia tried to find her happiness against patriarchy. It indicates her self-firm (feminist trait).

- Independent

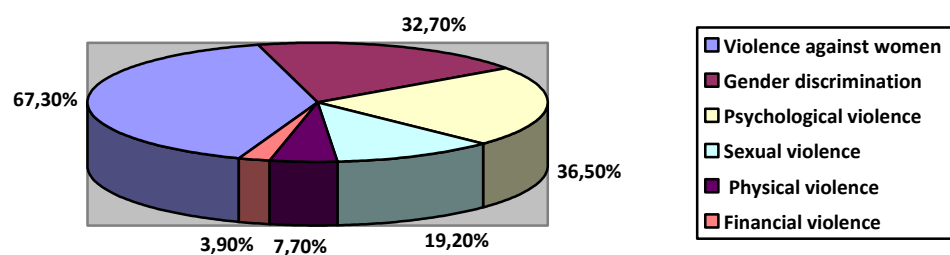
Nadia found a way out. It seemed so clear.

She felt light, and the moment she realized it she had, for the first time a sensation she recognized as joy (pg.94).

From the narration above, it indicates that Nadia found her way out. She independently gets her serenity (feminist trait).

Nadia experienced patriarchy in her adolescence, adulthood, and marriage life. The forms of patriarchy in the forms of gender discrimination and violence against women (Walby in Gordon, 1996:20). Personality traits develop over the life span (Mathhews, 2003:58). The trait of an individual naturally varies from occasion to occasion. From Nadia's life span, it shows her traits change from adolescence to marriage life. She struggle against the patriarchy through her feminist traits.

Chart IV.1 The Percentage Presentation Forms of Patriarchy



From the description above, it is seen that the dominant forms of patriarchy in Miral novel is violence against woman, 67.3 percent then followed by gender discrimination 32.7 percent, The dominant aspects of violence against women is psychology violence 36.5 percent, then followed by sexual violence 19.2 percent, physical violence 7.7 percent and financial violence 3.9 percent.

Nadia's reactions against patriarchy describes in the appendices table II page 101. In her adolescence her reactions against patriarchy as traditional traits are dependent, accepted, incompetent, people oriented, weak, passive, unrisk

taking, emotional, unpainful-resistant. Her feminist traits are brave and risk taking. In her adulthood, she shows her weak, accepted, and unpainful-resistant traits. Her reactions against patriarchy in her adulthood are self-discipline, brave, independent, self-firm, risk-taking, self-firm, confident, work-oriented, aggressive, insensitive, rational, analytical, objective, innovative, and non-emotional. In her marriage life, her traditional traits are accepted, surrender, and unpainful-resistant. She shows her feminist traits as a leader, active, brave, self-firm, objective, rational, risk-taking, independent, and confident. Nadia's reactions against patriarchy dominantly shows through her feminist traits.

CHAPTER V

CONCLUSION

5.1 Conclusion

The woman character in *Miral* experiences patriarchy in the form of violence against woman and gender discrimination that are done by men character. Patriarchy oppression is portrayed in woman character's life span. In her adolescence, patriarchy happened between stepfather and daughter. The forms of gender discrimination are portrayed in this novel in which the common belief held that a man guaranteed social protection. Women are perceived as weaker ones than men and become the object of men. In this novel, women are exploited to work in field and have no right in freedom to get education. In the forms of violence against women, there are physical violence, sexual violence, psychological violence, and financial violence that are portrayed in this novel. The woman character got the physical violence and sexual violence from her stepfather. Psychological violence portrayed through insulting in order to intimidate woman character. The woman character experienced financial violence in which man character does not fulfill financial need of the woman and forbade her to buy anything. In adulthood, patriarchy is portrayed in her work field. The forms of gender discrimination are portrayed in this novel in which woman are exploited to work by showing her body to earn a few money. The forms of violence against women are portrayed in sexual and financial violence. The sexual violence portrayed in the actions which aims as persuasive. In financial violence, the boss doesn't fulfill the salary of the woman. In marriage life, man controls the

rule of woman. The man thought that the high achievement of woman should get are only to be a good wife and a good mother for children.

As founded of the analysis, the percentage is showing the number of narrations and dialogues indicating the forms of patriarchy. The dominant forms of patriarchy appeared in this novel is violence against women 67.3 percent, especially in the aspects of psychological violence 36.5 percent, sexual violence 19.3 percent, physical violence 7.7 percent, and financial violence 3.9 percent. Other forms of patriarchy is gender discrimination 32.7 percent.

Patriarchy in this novel is faced by Nadia. In adolescence, she shows traditional traits such as dependent, accepted, incompetent, people-oriented, weak, passive, unrisk-taking, non-aggressive, surrender, emotional, empathy, inner-oriented, and unpainful-resistant as her reactions against patriarchy system. She accepted her stepfather discrimination, physical, sexual, psychological, and financial violence. She become the object of her stepfather. Her mother as a dependant and weak woman could not defense her. She hates her stepfather treatment and her mother weakness. She decided to leave home and escaped from the rule of her stepfather. She builds her own life as an independent woman. She shows her feminist traits as work-oriented, self-discipline, rational, calm, insensitive, objective, and analytical woman. She confidently works as dancer to earn money. In her adulthood life, she experience patriarchy in the form of gender discrimination, psychological, sexual, and financial violence. She got sexual violence from customer but she bravely shows her self-firm. When she was pregnant, she took a risk to have baby eventhough her boy friend left her. She

reminds about her past experience as the object of patriarchy. Nadia who was free called herself as the rebel. She got into a prison when she punched someone who insulted her as 'whore'. In the prison she met Fatima who influenced her to get her chance to make a new life. Nadia rationally think that prison had granted her the luxury of being able to think in the abstract for the first time in life. She left from prison and engaged with Fatima's brother, Jamal. Fatima encouraged Nadia to married with Jamal, Fatima's brother. Nadia became active in organizing various women's group. She encouraged woman to be independent. Jamal expect Nadia to grow more attached to him and their daughters. Nadia reflected that marriage had not given her any real sense of equilibrium. Nadia had returned to Tel Aviv where she had her independent life and she found a way out. Nadia fights toward patriarchy system of herself by keep doing what she thinks is right and brave to make her own decision. The feminist traits in woman character help her to advocate their right in fighting patriarchy addressed to her.

5.2 Recommendation

Miral novel was beneficial to conduct the study of English literature. Moreover, it is recommended that there should be other study with different aspects from this novel, for example using gynocriticism. This novel used the author point of view about the image of women that can be analyzed thoroughly. Finally those are willing to conduct such study may read this study as the entry point.

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APPENDICES

| LIFE SPAN | TABLE I REACTIONS AS TRADITIONAL OR FEMINIST TRAITS | Reaction | |
|--------------------|---|--------------------|-----------------|
| | Narrations/dialogues | Traditional traits | Feminist traits |
| Adolescence | According to Arab tradition, it was not good for a woman's reputation if she and her daughters lived alone, for the common belief held that a husband guaranteed social protection. (page 48 3 rd paragraph) | dependent | |
| | He had Nadia drop out of school when she was only twelve. "Work strengthens the mind and the body," he liked to say, as he watched his stepdaughter bustling about the nest from day break till dusk. She accepted her stepfather treatment as an object his exploitation. (pg. 48 4 th paragraph) | accepted | |
| | Nadia's little sister Tamam was only eight, but Nimer decided that the times for her to drop out of school as well. She was already rather skilled at knotting nets, and he saw no reason why she shouldn't do more of it. She shouldn't do more at knotting nets. (pg. 48 5 th paragraph) | incompetent | |
| | Nadia wondered what she should be grateful for, since she and her mother and sister were earning money for him, while he did no work, spent his time gambling, and forbade them to buy anything except simple food and a few articles of secondhand clothing. The weaker position of Nadia's mother under control of her step father showing that she lived in patriarchal world. (page 49) | Weak | |
| | However, observing that her mother made no objection, and knowing full well that her step father, when he wished to be particularly convincing would use his belt, Nadia ended up giving in. She accepted Nimer's violence without objection. (pg 49 2nd paragraph) | Passive | |
| | At those moments, when their backs were burning under the leather strap, the girls would look at their mother and wonder why she did nothing to defend them. She, in turn lowering her eyes and covering her ears to block out the screams, would run into adjoining room. She did nothing to defend them. (page 49) | Accepted | |
| | A woman of little education, who cowered before her husband's authority, she thought that putting a good face on bad business was better than running the risk of finding herself and her girls alone again. The result was that she sided with her husband in every circumstance, remaining loyal and devoted to him and sacrificing her daughters. She thought that putting a good face on bad business was better than running the risk of finding herself and her girls alone again. (pg. 49 3rd paragraph) | Unrisk-taking | |
| | The first year together passed in sad, recurring cycle of domestic violence-little instances in which Nimer bullied everyone while Nadia's mother became smaller and smaller, less and less present. Nadia's mother made no objection, showing her surrender utilized by Nimer. (pg. 49 last paragraph) | Surrender | |
| | One morning, Nimer entered the bathroom by mistake while Nadia was taking shower. That same evening, he entered the girl's bedroom and slipped into bed with Nadia, who had recently turned thirteen. The bed cracked and Nadia felt the man's whole weight bearing down the mattress. No objection from Nadia (pg. 50 2 nd paragraph) | Passive | |

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| | <p>"Hi, Nadia," he whispered, kissing her on the cheek, and she was conscious of the same sensation of clamminess and filth that had disgusted her the first time he kissed her. The he began to touch her, and Nadia felt his rough hands descending lower and lower. Nadia endured the pain and didn't give any fight toward the treatment. (pg. 50 lines 15)</p> | Surrender | |
| | <p>Nadia couldn't fall asleep that night. She felt sick and somehow dirty, without knowing why. She placed her arms around her drawn-up legs and burst into tears. Nadia scrubbed herself with a sponge until her skin was red and irritated. Nadia hurts herself with a body scrub until her skin irritated due to bury the disappointment of her stepfather.(pg.51 1st paragraph)</p> | Emotional | |
| | <p>The years went by, and none of the changes Nadia had dreamed of took place. She becomes one of the most beautiful girls in the city, and her stepfather continued to visit her at night. Nadia let herself be violated, silently harboring a hatred that was barely masked by her deep black eyes. She just keeps quit and afraid to tell her mother and received the violence. (pg. 52 1st paragraph)</p> | Unrisk-taking | |
| | <p>There had been a time, a few years earlier, when she had tried to rebel, threatening her step father and swearing to tell her mother everything, but a beating with his belt was the only reply he gave her. She accepted her stepfather's physical violence. (page 51)</p> | accepted | |
| | <p>One day she noticed Nimer staring at her little sister, Tamam. Nadia knew that gaze very well, and a blind rage came over her. Gathering her courage, she told her mother the whole story while they were mending nets together.</p> | People-oriented | |
| | <p>What she certainly did not expect was that her mother would spring to the man's defense and declare that it was surely Nadia's fault for provoking and seducing him. Her mother judge it was Nadia's fault for provoking and seducing him. (pg. 52 1st paragraph)</p> | Inner-oriented | |
| | <p>If there was one thing for which Nadia had developed a profound intolerance as she was growing up, it was weak women who submitted meekly to the injustices perpetrated by their husbands and to the rules of their community. When she heard her mother's reaction, Nadia decided that the time had come for her to leave home. Submitted meekly to the injustices perpetrated by their husband and to the rules of their community (pg.52 2nd paragraph)</p> | Weak | |
| | <p>She went to bad feeling as she had felt so many years before, on the night when she had lost not only her innocence but also the possibility of ever being happy. She waited for her stepfather to get up, and she confronted him. "I've told Mama everything, and now I'm going away. But if you dare to lay so much as a finger on one of my sisters, I'll make sure you pay a heavy price." (pg.52 3rd paragraph)</p> | | Brave |
| | <p>He replied her with a sneer: "What do you think, you little whore? A fruit tree grows in my garden and I can't taste the fruit?" Nadia grabbed a gas lamp and threw it at him, but he dodged it. (pg.53 1st paragraph)</p> | | Brave |
| | <p>Her mother ran after her. "Please," she said, "don't tell anyone what happened. If you do, you'll ruin our reputation. Think of your sisters-</p> | Unpainful-resistant | |

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| | their reputation will be ruined, too.” (pg. 53 2 nd paragraph) | | |
| | “You disgust me,” Nadia said. Her eyes were full of tears, but they were tears of anger. “You should have protected me, and you did nothing.” Nadia shows her grief. (pg.53 3 rd paragraph) | | Aggressive |
| | “ I am doing something. I’m staying at my husband’s side, because that’s my proper place, and your sisters are too young to go away with you. Here take this.” She handed her daughter some money. She is covering by her husband authority. (pg.53 4th paragraph) | dependent | |
| | She considered her mother as guilty as her stepfather, and she hated her at the same time that she pitied her. The year was 1959, and Nadia knew that it wasn’t at all easy for an Arab woman in Israel to rebel against her husband. She knew that at that time, patriarchy system still leads in household life. It wasn’t good for woman to rebel against her husband authority. (pg. 53 4th paragraph) | Unrisk-taking | |
| | Nothing on earth could have made her bear the rape, the violence, the tyranny one minute longer. She raced down the hill and away from that house like a mad woman chased by ghosts. She didn’t turn around. Nadia had no choice; she decided to leave for isolating the abuse (pg. 53 last paragraph) | | Risk-taking |
| Adulthood | She felt the bitterness of a difficult choice but was proud of herself for having had the strength to rebel against such a cruelty. She had power to rebel her stepfather sexual, psychological, and physical violence. | | Brave |
| | “From now on, I make the rules,” she told herself as she walks along aimlessly. “Nobody going to make me suffer anymore.” She makes the rule for herself. (page 54) | | Independent |
| | Nadia took a room with terrace overlooking the sea and immediately fell asleep, finally able to release some of the tension that had accumulated in her during the past several hours and to feel relief at having escaped from a bad dream that has lasted for years. She would keep do something if she thought it was right. She escaped from her stepfather’s authority. (page 55) | | Self-firm |
| | Nadia showed herself to be a hard worker, but she was melancholic, and at times her eyes were so sad that Yossi wondered what could have wounded her so deeply. Nadia got a job in a restaurant as a waitress. (page 55) | | Work-oriented |
| | Nadia, who knew very well what she was doing intended to demonstrate to herself that her sensuality was intact and that she had overcome the trauma of the abuse she had suffered. Her behavior associated with alcoholism. (page 56) | | Aggressive |
| | Soon it became the restaurant’s main attraction. I’ll never be like my mother,” Nadia thoughts as she danced, pretending not to notice the covetous eyes of the men sitting at the surrounding tables. Nadia offered to put on an exhibition of belly dancing in the restaurant. (page 56) | | Brave |
| | “Nadia, I love you, and I want to marry you.” Although her fellow waitresses would have given anything for such a proposal, Nadia was terrified. The following day, she packed her things and, without any explanation, left for Tel Aviv. Nadia couldn’t accept Yossi propose because she didn’t want to live within man’s rule. (page 56) | | Independent |

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| | Some years went by, Nadia life in Tel Aviv. She hopes that someday she could save enough money to travel and visit distant places. | | Independent |
| | She had no desire to see her mother again but when she learned that her sister, Tamam, had also run away from home, only to be caught and shut up in a Christian religious school, Nadia decided to go and visit her. Tamam, had also escaped from her stepfather's violence. (page 57) | | Brave |
| | Then, Nadia broke the silence and began telling Tamam about the past few years, first in Jaffa and later in Tel Aviv, mentioning her work as a dancer, her economic independence, and especially her freedom. Nadia missed her sister. She could talk to, someone with whom she could share her experiences, someone she could trust completely and consistently rational (feminist traits). (page 57) | | Rational |
| | She told her sister that she felt reborn, far from their stepfather's tyranny and their mother's weakness. She felt the sense of freedom to live far from their stepfather's violence and mother's traditional traits. (page 57) | | independent |
| | Nadia saw sadness in her sister's eyes that reminded her of her own state of mind during the first day after she left home. She asked her wheter her stepfather had abused Tamam or not | | Insensitive |
| | When Nadia asked her, the younger girl wouldn't reply at first, but her resistance was weak and she needed to tell somebody. Tamam admitted that their stepfather had violated her for the first time on the very day that Nadia left home. Tamam shows her weakness when Nadia asked about the sexual violence. (pg 58) | Weak | |
| | Nimer had abused Tamam systematically, almost as if he were carrying out some kind of vendetta against the sister who had dared to revolt against him and go away. Her instinct urged her to run away again, even though it would be her sister she's be running away from this time. Nadia and Tamam had abused by their stepfather, but they successly escaped from the tyranny. (pg 58) | | Risk-taking |
| | Her instinct urged her to run away again, even though it would be her sister she's be running away from this time. Nadia and Tamam were confident to make decision for themselves and their life. (pg 58) | | Confident |
| | In response to her mother's weakness and the oppression she had submitted to, Nadia had developed an uncommon pride, becoming a beautiful, arrogant young woman who was too injured to share her sadness with anyone else. Nadia didn't want to share her sadness to anyone else. (pg 58) | | Calm |
| | She would do that only once in her life,years later, when she would spend three months in prison for punching an Israeli woman who had insulted her because she was an Arab. (page 57) | | Brave |
| | She had many friends, and she was seeing several men. She made many friends and confident to interacts with other. (pg 60) | | Confident |
| | She felt free to do what ever she liked, and this, to her way of thinking, meant she had already scored a major victory. Without any control of men, she felt free to do what ever she liked and thought (pg 75) | | Independent |
| | "As far as I'm concerned, any stable bond is a potential source of prohibitions, frustration, and contempt, she explained to Fatima. She didn't want any man to have control over her life. Nadia had many | | Objective |

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| | man, but no serious relationship. (pg 75) | | |
| | To earn as much money as before, Nadia had started perform belly dance in her friend's nightclub. She used her energy to earn money (pg 76) | | Work-oriented |
| | Nadia's beauty and rebellious nature; her deep, elusive eyes and her sinuous, assured movement made her the chief fascination of the club. While she danced, moving among the tables, she liked to feel the customer's eyes on her, with heavy burden of desires.(pg 76) | | aggressive |
| | While dancing one evening, Nadia noticed a young man whose eyes remained fixed on her entire time. At the end of the show, he invited her to have a drink at his table. Contrary to her usual policy, Nadia accepted. | Accepted | |
| | Maybe the decisive factors had been his gentle manners and his eyes, which reminded her of a child's. Beni-short for Benyamin-told her he was Catholic businessman from Nazaret. When the nightclub closed, they made a date for the next day. (pg 76) | Accepted | |
| | She seemed finally to have found a little peace. After her show, she no longer remained holed up in her dressing room with the lights dimmed, listening to tragic songs and emptying bottles of arrack until the nightclub closed. Instead, she would change quickly and join Beni at his table, the same one where she had seen him for the first time. She has reasons why she trust Beni as her lover. (pg 77) | | Rational |
| | Together they wandered around the city's markets or traveled to cities and countries she had never seen. Beni showered her with jewelery, clothes, and gifts, while Nadia's body responded generously to his attentions. (pg 77, 2nd paragraph) | | aggressive |
| | "I've been waiting all day to tell you, Beni. I'm pregnant. We didn't play for this, but I'm so happy!" Nadia told that she was pregnant because of Beni. | | Brave |
| | "And you? Are you happy, too?" she asked him, trying not to see the turmoil in his face. "Of course, of course it's a good news," he finally managed."It's just that you've taken me by surprise, that's all. I wasn't expecting it." | | Insensitive |
| | Nadia face lit up. "Then tomorrow we'll celebrate." Nadia took the risk to have a baby. (pg 77, last paragraph) | | Risk-taking |
| | That same evening, Beni spoke to his family about his love for Nadia. He told them everything that she was a Muslim, that she was a dancer, and that she was pregnant. | sensitive | |
| | Nadia waited long time for him, but he did not return. Perhaps she felt more vexed by the cowardly way Beni had left than by the separation itslef. Once again she had been shamed and sadly humiliated. (pg 78) | Unpainful-resistant | |
| | She considered herself integrated. And she'd never given a thought to the possibility that she could be the object of such a strong prejudice. She thought that she was an object of the system. (pg 78) | Weak | |
| | When her daughter was born, she experienced great joy, Nadia realized that she couldn't reconcile the irregular life she led with the fixed hours her baby imposed on her or with the obligations the child's upbringing required. Nadia loved the child very much, but she felt awkward, and she was afraid of making the mistakes that her own | Take care | |

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| | mother had made with her. | | |
| | Tamam told Nadia that their mother sincerely regretted having behaved so spinelessly in the past and would very much like to see Nadia again. Their meeting was possible only because her stepfather, Nimer, had been the victim of an accident at the port. A jammed winch had dropped three tons of cargo on him, flattening him like an inkblot. The meeting with her mother was not the easiest of encounters, particularly for Nadia. (pg 79 2nd paragraph) | | Self-firm |
| | Tamam and Abbas offered to help her, but her mother declared that she would take on the care of the little one herself. "Please!" Salwa implored Nadia. She felt lonely now that her youngest daughter, Ruba, had also gotten married and moved to Nazareth, where her new husband had relatives. Nadia was surprised to hear such an offer coming from the very woman who had abandoned her to her fate. (pg 79, last paragraph) | | Non-emotional |
| | Doubly humiliated by having been abandoned by Beni and by needing to ask for help, Nadia gradually began to take refuge in the oblivion alcohol offered. She frequently ended her evenings completely drunk.(pg 80) | | Risk-taking |
| | She had done nothing for her life, nothing more than rhythmically undulate her hips for the delectation of a few sweaty businessmen, smarmy industrialists, and smelly local official. She felt that the best part of her. (pg 80) | | Confident |
| | She wondered what the rest of the world was like and what it was about Israel in particular that made it such a difficult place to live. She called for a bottle of liquor and shut herself in her dressing room, where she drank steadily, mechanically, until her muscles relaxed and the objects that surrounded her faded into the background.(pg 80 last paragraph) | | Risk-taking |
| | Why did she necessarily have to be either Arab or Jewish? Couldn't she just be Nadia? Nadia the rebel, Nadia who was free (pg 81 3rd paragraph) | | Brave |
| | Fatima had remained silent the whole time, listening to Nadia's story and observing her rapt eyes. She seemed to be in another world, and Fatima had refrained from interrupting her out of fear that Nadia might wake from her memories and realize that they were no dream, they were her real life. (pg 81 4th paragraph) | | Rational |
| | Fatima was baffled. She who had loved, hated, and was ready to kill for her people, couldn't and wouldn't understand Nadia's way of thinking. And yet Fatima perceived a common origin in their story, as if the same sorrow had led them to make different choices. (pg 81 5th paragraph) | | Objective |
| | She was with some friends in a nightclub on the beach. The young man seated at the next table, he had been staring at her for some time. Nadia didn't care of the young man. (pg 82) | | Insensitive |
| | A few minutes later, when Nadia was returning to her table, the girl friend looked at her and sneered, "Arab whore." Nadia punched her with such force that it knocked the girl down. (pg 82 3rd paragraph) | | Brave |
| | The young woman on the floor had acted out of jealousy, unable to stand the sight of her man, or perhaps only her as if it were the most | | Brave |

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| | common insult anyone could utter. Whether she considered herself an Arab had no importance; it was what she was, period, and there were people willing to offend her solely because of that. (pg 82 4th paragraph) | | |
| | Nadia was loaded into into a squad car, which then made its way along the seafront through the Saturday night throngs. Nadia bit her tongue and the sweet taste of anise mingled with the salty bitterness of blood. (pg 83) | | Un-emotional |
| | Fatima especially tried to persuade her not to resume the life she'd before, not to go back to dancing in Tel Aviv, but to go to Jerusalem, to Fatima's family; her relatives would surely help Nadia. Fatima's influence on Nadia grew daily. (pg 83 4th paragraph) | | Innovative |
| | During the last month of Nadia's detention, when fatima's relatives came to visit, they asked to speak to Nadia as well. They were cheerful, good-natured people. Nadia started thinking that maybe her friend was right. (pg 83 last paragraph) | | Rational |
| | Later that morning, before giving Nadia one last embrace, Fatima told her, "You're going to regain your freedom, but that won't automatically make you happy. Whatever you do, do it in such a way that all the things we said to each other continue to mean something. Don't forget; do it for me. Nadia reflected that prison had granted her the luxury of being able to think in the abstract for the first time in her life. (pg 84) | | Rational |
| | Fatima had led her family to think that Nadia also had been incarcerated for political reasons. Nadia was on friendly terms with them, and she soon familiarized herself with the narrow streets and lanes of the Old city (pg 85 2nd line)) | | Confident |
| | She quickly decided to become engaged to Jamal, Fatima's brother, who had fallen in love with her at the first time he saw her in the prison. She accepted but she never mentioned to him that she had a child in Haifa. (pg 85 1st paragraph) | | Rational |
| | Jamal Shaheen was a considerate, quiet man, and Nadia envied his serenity, which was accompanied by a rationality she knew was lacking in herself. She was happy to slip into the tranquil life of a future bride, which was made up of preparations, parties, and other weddings for her to participate in. (pg 85 2nd paragraph) | | Innovative |
| | While Jamal worked as an Imam in al-Aqsa Mosque, leading the morning prayer, he also worked a second job as a night guard to put aside money for their wedding. Nadia was endearing herself to all and fitting seamlessly into the city's social fabric. (pg 85, line 15) | | Work-oriented |
| | It amazed her to think that prison, against all expectations, had given her the chance to make a new life herself. Her disquiet seemed to have dissipated without her noticing. (pg 85 3rd paragraph) | | Rational |
| | Hilmi kissed Nadia's throat and then slowly began to undress her. She was trembling. (pg 87 1st paragraph) | | Self-firm |
| | He smiled and told her that she should relax. Nadia didn't stop shaking (pg 87 2 nd paragraph) | | Self-firm |
| | He gently leaned her back on the large bed. Nadia's response was to take her hand and put it on her breast (pg 87 2 nd paragraph) | | Self-firm |
| | Hilmi left Jerusalem. It was difficult for Nadia to keep from showing the great sadness that consumed her. (pg 87 5 th paragraph) | Unpainful-resistant | |

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| | Her disappointment at Hilmi's departure towered over her. Once again she felt abandoned. (pg 87 5 th paragraph) | Unpainful-resistant | |
| | Having lost her faith in men a long while back, she didn't trust Hilmi's promises. She decided that she should go ahead with her marriage to Jamal (pg 87 6 th paragraph) | | Rational |
| | The day before the wedding she discovered that she was pregnant. She called Jamal and wept as she told him the whole story. (pg 87 last paragraph) | | Risk-taking |
| | He rose from his chair and looked incredulous. "It would be better for me to go back to Haifa now," Nadia said. "You've been very generous to me, and I haven't been capable of repaying your trust." (pg 88 1 st paragraph) | | Rational |
| Marriage life | Jamal made his decision and broke his silence. "I love you, Nadia. Maybe it's partly my fault, because I've neglected you for my work. I still want to marry you, but you must promise never to see him again." Nadia felt as though the weight of the world had been lifted from her shoulders. "He's gone away, and he's not coming back," she said with tears in her eyes. (pg 88 2 nd paragraph) | | Rational |
| | The first year of their marriage passed in great serenity. Nadia became active in organizing various women's group. (pg 88 6 th paragraph) | | Active |
| | She promoted discussions and hosted parties. Encouraged the women to be independent. (pg 88 6 th paragraph) | | Lead |
| | Nadia was a genuine pioneer. As haphazard and instinctive as ever but effective in offering a contrast to the marginalized, submissive Arab women (pg 88 6 th paragraph) | | Confident |
| | Her miniskirts, the way she rambled around the city by day or night, the fact that she drove a car, that she had both Israeli and Palestinian friends. All provoked a palpable ferment in her part of town. | | Brave |
| | At the end of that first year of to marriage, Hilmi came to see her at the family home. Nadia flinched. Nadia, who had never expected him to return, was as disturbed as he was, but now it was too late. (pg 88 last paragraph) | | Rational |
| | Hilmi observed mournfully, "Tell me the truth, Nadia. Is that baby by any chance, mine?" She fixed her eyes on his and said, with an air of defiance, "No, she's not your daughter. What do you think that you're the only man in the world? I've slept with many men, before and after you. As unconsciously as she had broken his. (pg 89 1 st paragraph) | | Insensitive |
| | One afternoon during her second year of marriage, Nadia went to Hamam. Remaining in the tepidarium for a long time as she observed, trying to guess the other women wore the veil in the public. (pg 89 4 th paragraph) | | Objective |
| | For many of them, the visit to the Hamam was the only time in the week when they were free for a few hours to be what they were. Whether good natured or irascible, solitary or extroverted, and not actors performing preordained social roles.(pg 89 4 th paragraph) | | Brave |
| | She was the most beautiful woman there and also the unhappiest. Marriage had not given her any real sense of equilibrium (pg 90 1 st paragraph) | | Rational |
| | One year after the birth of Miral, the daughter born of her relationship | | objective |

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| | with Hilmi, Nadia had brought Rania into the world. Maternity had granted her a new glow and a brief illusion of happiness, but she realized that nothing, not even beauty, could be an antidote to her sadness. (pg 90 5 th line) | | |
| | "When a woman is beautiful," she thought, "everyone expects and almost requires her to be happy as well." She couldn't bear the knowledge that her husband, her sister, her daughters, and Fatima all wished her to be necessarily, obligatorily happy, satisfied with what she had become and with what she was doing (pg 2 nd paragraph) | | Objective |
| | Nadia had continued to conceal her weaknesses from others; she appeared strong and self-assured in public. Deep down inside she was tormented by the patriarchy from her stepfather. (Pg 90 2 nd paragraph) | | Self-firm |
| | She tried to be a good mother. But for her serenity was only a distant oasis, an unreachable mirage. (pg 90 3 rd paragraph) | Surrender | |
| | Nadia got into the car. Not knowing exactly where she would go. (Pg 90 4 th paragraph) | | Brave |
| | The radio was broadcasting a traditional song, which reminded her of her belly dancing days in Tel Aviv. She felt nostalgic for all that attention the flowers, the compliments, the dinner invitations and felt anxiety mounting inside her. (pg 90 5 th paragraph) | Unpainful-resistant | |
| | She waited on the beach for dawn. She accompanied by a bottle of arrack (pg 91 1 st paragraph) | Unpainful-resistant | |
| | She found herself in and had even succeeded, but only for a while. The reality was that Nadia was groping in the dark, looking for a way out. (pg 91 4 th line) | | Rational |
| | She immersed her feet in the cold, clear water and tried to imagine her future. It look colorless to her, like the last drop of liquor at the bottom of the bottle, (pg 91 2 nd paragraph) | Unpainful-resistant | |
| | She smiled and then started laughing as she realized that if there was anything missing in her life it was her childhood. At the moment, she felt a deep hatred for her mother and even a little for her father, who had gone and gotten himself swallowed up by the sea without having raised her, protected her, or held her hand. (pg 91 2 nd paragraph) | Surrender | |
| | Jamal forgave her flight, in hopes that her anguish would subside in time that she would grow more attached to him and her two daughters. She went back home as though nothing had happened (pg 91 3 rd paragraph) | | Insensitive |
| | Fatima urged Nadia to keep believing in what she was doing for the other woman of community. She always tries to raise her friend's self esteem. (pg 92 11 th line) | | Lead |
| | Fatima could see that Nadia had not found the peace she yearned for. Nadia told that the three months she'd spent in prison had constituted the happiest period of her life. | | Objective |
| | Jamal searched everywhere for Nadia. Nadia had returned to the Tel Aviv nightclub where she had worked as belly dancer before her arrest. | | Rational |
| | It seemed to her to be the only place where she had really been herself. She was still very alluring, maybe even more so than before, but hers had become the beauty of melancholy, like a lovely city built in soulless place. | | Risk-taking |

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| | Nadia found a way out. It seemed so clear. She felt light, and the moment she realized it she had, for the first time a sensation she recognized as joy. | | Independent |
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Table II The Classification of Feminist and Traditional Traits as Nadia’s Reactions Against Patriarchy in her Life Span based on Bardwick and Douvan

| ADOLESCENCE | | ADULTHOOD | | MARRIAGE LIFE | |
|-------------------------|-----------------|--------------------------|---------------------------|-----------------------------|-----------------|
| Traditional traits | Feminist Traits | Traditional Traits | Feminist Traits | Traditio nal traits | Feminist traits |
| Dependent | Brave | Weak | Self discipline/ Brave | Accepted | Lead |
| Accepted | Risk-taking | Accepted | Risk-taking | Surrender | Active |
| Incompetent | | Unpainful- resistance | Independent | Unpainfu l- resistant | Brave |
| People- oriented | | | Self-firm | | Self-firm |
| Weak | | | Confident | | Objective |
| Passive | | | Work-oriented | | Rational |
| Unrisk-taking | | | Aggressive | | Risk-taking |
| Surrender | | | Insensitive | | Independent |
| Emotional | | | Rational | | Confident |
| Unpainful- resistant | | | innovative | | |

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| | | | Analytical | | |
| | | | Objective | | |
| | | | Non-emotional | | |

TABLE III
FORMS OF PATRIARCHY

| DIALOGUE/NARRATION | Forms of patriarchy | |
|--|-----------------------|------------------------|
| | Gender discrimination | Violence against women |
| According to Arab tradition, it was not good for a woman's reputation if she and her daughters lived alone, for the common belief held that a husband guaranteed social protection. (page 48 3 rd paragraph) | + | |
| He had Nadia drop out of school when she was only twelve. "Work strengthens the mind and the body," he liked to say, as he watched his stepdaughter bustling about the nest from day break till dusk. She accepted her stepfather's treatment as an object of his exploitation. (pg. 48 4 th paragraph) | + | |
| Nadia's little sister Tamam was only eight, but Nimer decided that the time for her to drop out of school as well. She was already rather skilled at knotting nets, and he saw no reason why she shouldn't do more of it. She shouldn't do more at knotting nets. (pg. 48 5 th paragraph) | + | |
| Nadia wondered what she should be grateful for, since she and her mother and sister were earning money for him, while he did no work, spent his time gambling, and forbade them to buy anything except simple food and a few articles of secondhand clothing. The weaker position of Nadia's mother under control of her stepfather showing that she lived in a patriarchal world. (page 49) | | Financial violence |
| However, observing that her mother made no objection, and knowing full well that her stepfather, when he wished to be particularly convincing, would use his belt, Nadia ended up giving in. | | Physical violence |
| At those moments, when their backs were burning under the leather strap, | | Physical violence |
| A woman of little education, who cowered before her husband's authority, she thought that putting a good face on bad business was better than running the risk of finding herself and her girls alone again. | + | |
| The first year together passed in a sad, recurring cycle of domestic violence—little instances in which Nimer bullied everyone while Nadia's mother became smaller and smaller, less and less present. | | Physical violence |
| One morning, Nimer entered the bathroom by mistake while Nadia was taking a shower. That same evening, he entered the girl's bedroom and slipped into bed with Nadia, who had recently turned thirteen. The bed cracked and Nadia felt the man's whole weight bearing down on the mattress. No objection from Nadia (pg. 50 2 nd paragraph) | | Sexual violence |
| "Hi, Nadia," he whispered, kissing her on the cheek, and she was conscious of the same sensation of clamminess and filth that had disgusted her the first time he kissed her. Then he began to touch her, and Nadia felt his rough hands descending lower and lower. Nadia endured the pain and didn't give any fight toward the treatment. (pg. 50 lines 15) | | Sexual violence |
| Nadia couldn't fall asleep that night. She felt sick and somehow dirty, without | | Psychological violence |

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| knowing why. She placed her arms around her drawn-up legs and burst into tears. Nadia scrubbed herself with a sponge until her skin was red and irritated. | | violence |
| She becomes one of the most beautiful girls in the city, and her stepfather continued to visit her at night. Nadia let herself be violated, silently harboring a hatred that was barely masked by her deep black eyes. She just keeps quit and afraid to tell her mother and received the violence. (pg. 52 1 st paragraph) | | Sexual violence |
| When she had tried to rebel, threatening her step father and swearing to tell her mother everything, but a beating with his belt was the only reply he gave her. She accepted her stepfather's physical violence. (page 51) | | Physical violence |
| One day she noticed Nimer staring at her little sister, Tamam. Nadia knew that gaze very well, and a blind rage came over her. | | Psychologic violence |
| What she certainly did not expect was that her mother would spring to the man's defense and declare that it was surely Nadia's fault for provoking and seducing him. (pg. 52 1st paragraph) | | Psychologic violence |
| If there was one thing for which Nadia had developed a profound intolerance as she was growing up, it was weak women who submitted meekly to the injustices perpetrated by their husbands and to the rules of their community. | + | |
| She went to bad feeling as she had felt so many years before, on the night when she had lost not only her innocence but also the possibility of ever being happy. | | Psychologic violence |
| He replied her with a sneer: "What do you think, you little whore? A fruit tree grows in my garden and I can't taste the fruit?" Nadia grabbed a gas lamp and threw it at him, but he dodged it. (pg.53 1 st paragraph) | | Psychologic violence |
| Nadia's mother tends to feel overwhelmed by her husband authority | + | |
| " I am doing something. I'm staying at my husband's side, because that's my proper place, and your sisters are too young to go away with you | + | |
| She considered her mother as guilty as her stepfather, and she hated her at the same time that she pitied her. | | Psychologic violence |
| The year was 1959, and Nadia knew that it wasn't at all easy for an Arab woman in Israel to rebel against her husband. (pg. 53 4th paragraph) | + | |
| Nothing on earth could have made her bear the rape, the violence, the tyranny one minute longer. | | Sexual violence |
| Nadia showed herself to be a hardworker. She was melancholic, and at times were so sad (pg 55) | | Psychologic violence |
| Soon it became the restaurant's main attraction. I'll never be like my mother," Nadia thoughts as she danced, pretending not to notice the covetous eyes of the men sitting at the surrounding tables.(page 56) | | Psychologic violence |
| Yossi showed her a ring and he proposed her with his rule. | + | |
| "Nadia, I love you, and I want to marry you." Although her fellow waitresses would have given anything for such a proposal, Nadia was terrified because she didn't want to live under man's rule. (page 56) | | Psychologic violence |
| Yossi didn't fulfill her salary | | Financia violence |
| Nadia saw sadness in her sister's eyes that reminded her of her own state of mind during the first day after she left home. | | Psychologic violence |
| Tamam admitted that their stepfather had violated her for the first time on the very day that Nadia left home. | | Sexual violence |
| Nimer had abused Tamam systematically, almost as if he were carrying out some kind of vendetta against the sister who had dared to revolt against him and go away. Her instinct urged her to run away again, even though it would be her sister | | Sexual violence |

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| she's be running away from this time. | | |
| She would do that only once in her life, years later, when she would spend three months in prison for punching an Israeli woman who had insulted her because she was an Arab. (page 57) | | Psychologic violence |
| To earn as much money as before, Nadia had started perform belly dance in her friend's nightclub. (pg 76) | | Sexual violence |
| Nadia's beauty and rebellious nature; her deep, elusive eyes and her sinous, assured movement made her the chief fascination of the club. While she danced, moving among the tables, she liked to feel the customer's eyes on her, with heavy burden of desires.(pg 76) | | Sexual violence |
| Beni showered her with jewelery, clothes, and gifts, while Nadia's body as his attention (pg 77, 2nd paragraph) | | Sexual violence |
| That same evening, Beni spoke to his family about his love for Nadia. He told them everything that she was a Muslim, that she was a dancer, and that she was pregnant. Beni's family couldn't accept Nadia because of her work as a belly dancer. | + | |
| Nadia waited long time for him, but he did not return. Perhaps she felt more vexed by the cowardly way Beni had left than by the separation itslef. (pg 78) | | Psychologic violence |
| She'd never given a thought to the possibility that she could be the object of the system (pg 78) | + | |
| She doubly humiliated by having been abandoned by Beni and by needing to ask for help. | | Psychologic violence |
| A few sweaty businessman look at her hips with desire | | Sexual violence |
| She was with some friends in a nightclub on the beach. The young man seated at the next table, he had been staring at her for some time. (pg 82) | | Sexual violence |
| A few minutes later, when Nadia was returning to her table, the girl friend looked at her and sneered, "Arab whore."(pg 82 3rd paragraph) | | Psychologic violence |
| One afternoon, Hilmi made love. Nadia was afraid | | Sexual violence |
| Hilmi kissed Nadia's throat and then slowly began to undress her. (pg 87 1st paragraph) | | Sexual violence |
| His movement was awkward. He leaned her back on the large bed (pg 87 5 th line) | | Sexual violence |
| Hilmi left Jerusalem.(pg 87 5 th paragraph) | | Psychologic violence |
| Her dissapointment at Hilmi. Once again she felt abandoned | | Psychologic violence |
| She encouraged the women who have marginalized and submissive by their husband. | + | |
| For many of them, the visit to the Hamam was the only time in the week when they were free for a few hours to be what they were. (pg 89 4 th paragraph) | + | |
| Her miniskirt, the way she rambled around the city by day or night, the fact that she drove a car. All provoked a palpable ferment in her part of town. | + | |
| Whether good natured or irascible, solitary or extroverted, and not actors performing preordained social roles. | + | |
| Deep down inside she was tormented by the patriarchy from her stepfather | | Psychologic violence |

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| At the moment, she felt a deep hatred for her mother and even a little for her father, who had gone and gotten himself swallowed up by the sea without having raised her, protected her, or held her hand. | | Psychologic violence |
| She tried to be a good mother as the system held. (pg 90 3 rd paragraph) | + | |
| Jamal wants her to be a good wife that would grow more attached to him and her two daughters (pg 91 3 rd paragraph) | + | |
| | 17/52x100= 32.7% | 35/52x100= 67.3% |
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| Physical violence | | 4/52x100= 7.7% |
| Sexual violence | | 10/52x100= 19.2% |
| Psychological violence | | 19/52x100= 36.5% = |
| Financial violence | | 2/52x100= 3.9% |